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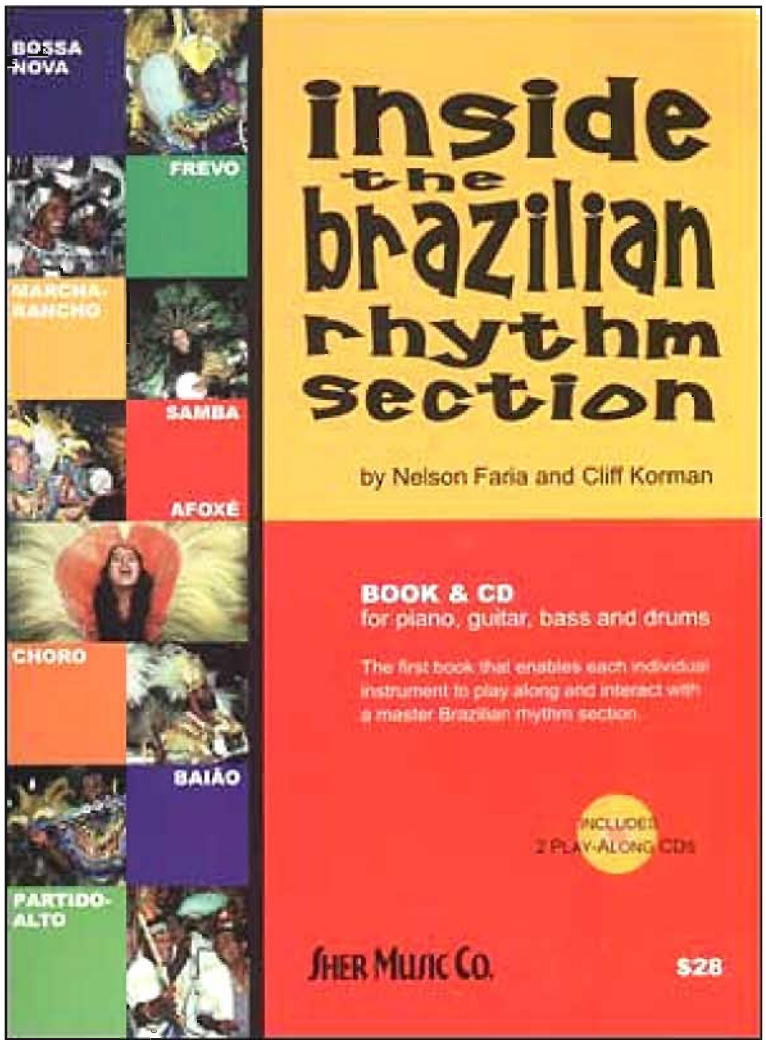
BOSSA NOVA
FREVO
MARCHA-RANCHO
SAMBA
AFOXÉ
CHORO
BAIÃO
PARTIDO-ALTO
inside the brazilian rhythm section
by Nelson Faria and Cliff Korman
BOOK & CD
for piano, guitar, bass and drums
The first book that enables each individual instrument to play along and interact with a master Brazilian rhythm section.
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Inside The Brazilian Rhythm Section

for Guitar, Piano, Bass and Drums

by Nelson Faria & Cliff Korman

Guest musicians:

David Finck (Acoustic Bass)
Itaiguara Brandão (Electric Bass)
Paulo Braga (Drums)
Café (Percussion)

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This book is dedicated to Manny Albam, teacher, mentor and friend.

ENDORSEMENTS

"For many years we (here in the States) have approximated the effect of the Samba and Bossa Nova and other Brazilian rhythms. This book will put a stop to our searching for the authenticity of those rhythms. And the play along CDs are pure serendipity."
Manny Albam (arranger)

"I love the way this book is organized. It gives me the information I need and gets right to the music!"
Lincoln Goines (bass)

"This book makes me want to pick up my bass and play! It's a great method to learn and practice Brazilian rhythms and an outstanding contribution to music instruction. We've needed this for a long time."
John Patitucci (bass)

"The book you're holding in your hands right now is a marvel. Nelson Faria and Cliff Korman have written an instructional text dealing with not only the complexities of Brazilian music, but also with the harmonic subtleties and what it takes to achieve those wonderful grooves on the samba, bossa nova and other Brazilian rhythms. This book is a must for any serious student of Brazilian music."
Kenny Barron (piano)

CREDITS

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Mixed by: Nicholas Prout and Cliff Korman
Music Notation (finale) by: Nelson Faria
Illustrations by Pedro Fowler

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Nelson Faria

Cliff Korman

Nelson Faria and Cliff Korman first met in 1995, at the Winter intersession course (Festival de Inverno) in Ouro Preto, Brasil.

As professors in the department of popular and improvised music, they gave workshops and concerts together, beginning a relationship that bears fruit with the publication of this book.

They have been members of the same rhythm section on stages in Brasil, the United States, and Israel, and look forward to many years of creating, performing, and teaching music as partners.

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Information about their projects can be found at:
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NELSON FARIA
guitarist
arranger
composer
educator

Brazilian guitarist Nelson Faria was born in Belo Horizonte, MG, and grew up in Brasilia, DF, where he began his guitar lessons.

In 1983, he moved to Los Angeles to attend G.I.T (Guitar Institute of Technology), where he studied with Joe Diorio, Joe Pass, Ron Eschete, Howard Roberts, Scott Henderson, Frank Gambale, and many others. While in L.A. he also took private lessons with the chord melody master Ted Greene.

After his return to Brazil in 1984, Nelson Faria became one of the most important names on call lists for workshops, clinics, seminars, recording sessions and concerts.

His name appears on over 50 CDs and he has performed in Brazil, US, Europe and Israel. He has performed and/or recorded with artists including João Bosco, Ivan Lins, Gonzalo Rubalcaba, Lisa Ono, Milton Nascimento, Edú Lobo, Cassia Eller, Jerzy Milewski, Baby do Brasil, Zélia Duncan, Paulo Moura, Toninho Horta, Antonio Adolfo, Carlos Malta, Nivaldo Ornelas, Ana Caram, Tim Maia, Mauricio Einhorn, Leila Pinheiro, Wagner Tiso, and Carlos Lyra.

In 2001 he was awarded the "Bolsa Virtuose" scholarship under the auspices of Ministério da Cultura of Brazil and joined the BMI Jazz Composers Workshop. As part of that program he studied privately with master arranger Manny Albam, and in group with Mr. Albam, Jim McNeely and Michael Abene.

As an educator, Nelson has taught for 12 years at the Estácio de Sá University (Rio de Janeiro, Brasil), and has presented clinics on Brazilian guitar at the "International Association of Jazz Educators" (New York-US), University of South California (Los Angeles-US), San Francisco State University (San Francisco-US), Guitar Institute of Technology (Los Angeles-US), Göteborgs Universitet (Goteborg - Sweden), Manhattan School of Music (New York-US), Berklee College of Music (Boston -US), Universidade Federal de Ouro Preto (Brasil), Associação Brasileira de Educação Musical (Rio de Janeiro, Brasil), Curso Internacional de Verão de Brasília (Brasil), and Oficina de MPB de Curitiba (Brasil).

Nelson Faria has four CD titles under his name: *Ioiô* (Perfil Musical, 1993), *Beatles, a Brazilian Tribute* with pianist José Namen (Solo Music, 1998), *Janelas Abertas* with singer Carol Saboya (Lumiar Discos, 1999), and *Três/Three* with bassist Nico Assumpção and drummer Lincoln Cheib (Combo Music, 2000). He has written three educational books: *A arte da improvisação* (Lumiar Ed. 1991), *The Brazilian Guitar Book* (Sher Music Co. 1995) and *Escalas, arpejos e acordes para violão e guitarra* (Lumiar Ed.1999), and produced the instructional video *Toques de Mestre* ("Touch of a Master" - Giannini SA, 1990). He also appears on the instructional video *Secrets of Brazilian Music* and in the book *Brazilian Music Workshop* by Antonio Adolfo.

CLIFF KORMAN
pianist
arranger
composer
educator

An accomplished jazz pianist and highly regarded educator and independent scholar, Cliff Korman likes to say that twenty years of immersion in the musical universe of Brasil sheds a different light on the way he looks at American jazz. His in-depth exploration has enabled him to absorb the components of the musical language of Brasil and make them part of his own aesthetic universe, in a personal and well structured semantic system.

Korman has developed numerous jazz projects featuring Brazilian and American musicians and presenting a variety of original compositions and arrangements. His understanding of the diversity of sound, instrumentation and harmonic patterns of Brazilian music of the twentieth century enables him to continuously explore the complex interconnections that link the music of the Americas.

Korman, who trained with Roland Hanna, Ron Carter and Kenny Barron, has performed as a soloist and co-leader in New York venues such as Aaron Davis Hall, Birdland and Lincoln Center, and in Italy at the Cantar da Costa Festival of Brazilian Music and Culture. He participated in important Brazilian projects such as the "Tribute to Antonio Carlos Jobim" at Carnegie Hall under the direction of Cesar Camargo Mariano and a two-piano production with Wagner Tiso and Milton Nascimento at the International Festival of MPB (Música Popular Brasileira) in São Paulo.

His duo record *Mood Ingênuo: The Dream of Pixinguinha and Duke Ellington* with 2000 Grammy Award winner Paulo Moura represents one of the first cross-cultural explorations of jazz and choro. Their most recent record *Gafieira Dance Brasil* pays homage to the dance roots of the instrumental and improvisational tradition of Brazilian music.

Cliff holds a Master of Arts in Jazz Performance from the City College of New York, and has served there as an adjunct professor. He regularly teaches courses on Jazz Piano, Jazz Theory, Improvisation, and Brazilian Instrumental Music at the Federal University of Minas Gerais, the Escola de Música of Brasília, and UniRio, and leads a rhythm section seminar at The Collective in NYC.

Korman's work as an independent scholar in the fields of Jazz and Brazilian music has received prestigious recognition, including a Fulbright Lecture/Research grant in Brasil, the invitation by the Society for American Music to deliver a paper on the music of Thelonious Monk, the publication of an article on the same topic in the Annual Review of Jazz Studies, and the invitation to present his lecture *Jazz & Brazilian Instrumental Music: Common Roots, Divergent Paths* at the Jazz Research Roundtable at Rutgers University.

DAVID FINCK
acoustic bass

Bassist David Finck is among the most sought after musicians in New York, maintaining an outstanding reputation in the areas of jazz, popular, Brazilian, and classical music. With a discography including more than one hundred recordings, his musical skills are continually requested by a wide range of international artists.

A native of Philadelphia, David began his musical education with Philadelphia Orchestra double bassists Samuel Goradetzer and Michael Shahan. After high school David moved to Rochester, New York, and began studies at the Eastman School of Music. Upon graduation in 1980 he toured for one year with Woody Herman and His Thundering Herd. David then settled in New York City and since his arrival has recorded and performed with some of the most important artists in the music industry including Dizzy Gillespie, Phil Woods, Aretha Franklin, Joe Williams, Ivan Lins, André Previn, The Carnegie Hall Jazz Band, Gilberto Gil, Roberta Flack, Paquito de Rivera, Steve Kuhn, Lewis Nash, Al Foster, Carly Simon, Natalie Cole and George Michael.

David also performs in many chamber music ensembles and has performed at the Santa Fé Chamber Music Festival, The New Jersey Chamber Music Society, The La Jolla Chamber Festival, Tanglewood, Lincoln Center and a featured performance at the 92nd Street Y with violinist Nadja Salerno-Sonnenberg.

David holds a teaching position at Bennington College in Vermont, has written liner notes for several recordings including a Gershwin disc with André Previn and was a guest lecturer at the Hofstra University conference on Frank Sinatra in November of 1998.

ITAIGUARA BRANDÂO
electric bass

Born in Rio de Janeiro, Itaiguara established himself as a professional for over 10 years in Brazil before moving to Boston in 1993. There he appeared in live performances, radio and television, and CD recordings. After receiving a “professional music achievement award” from Berklee College of Music in April 1995, he moved to NYC and began recording and performing with artists including Hugo Fattoruso, Paulo Braga, Dave Kikoski, Hiram Bullock, Emilio Santiago, Elba Ramalho, Guilherme Arantes, Claudio Roditi and Paquito D’Rivera.

PAULO BRAGA
drums

Paulo Braga's innovations in the contemporary Brazilian drum style have made him one of the most recorded drummers in Brazilian music history. For three decades he has participated on historical recordings and performances with the Brazilian legends Antonio Carlos Jobim (*Passarim*, Grammy Award winner *Antonio Brasileiro* and *Inéditas*) , Elis Regina (*Elis e Tom*, *Bala com Bala*, *Falso Brilhante*, *Essa Mulher* and *Live at Montreaux Festival*), Ivan Lins, Hermeto Pascoal, Milton Nascimento, Chico Buarque, Toninho Horta, Wagner Tiso, Gilberto Gil, Djavan and Gal Costa.

Paulo moved to New York in 1996 and has achieved international recognition for his indelible mark on the Brazilian jazz and pop scene with frequent trips to Europe and Japan. Paulo has performed and recorded with jazz greats including Joe Henderson (Double Rainbow 1995), Don Byron (Fine Line 2001), Eliane Elias (Eliane Elias Sings Jobim), Chuck Mangione, Lee Ritenour, Sadao Watanabe, Michael Brecker and Bob Mintzer.

CAFÉ
percussion

Edson Aparecido Da Silva (Café), was born in São Paulo, Brazil. His dedication to the drums began at 8 years when he became fascinated by the Afro-Brazilian rhythms he heard and felt at the spiritual meetings which he attended with his parents. In his late teens his studies included a period of classical training in preparation for the Municipal Symphonic Orchestra of São Paulo, but his passion for the rhythms of his heritage took him at night to the clubs where he listened to and began playing jazz and popular music.

In 1980 his touring and recording career began with such artists as Chico Buarque de Hollanda, Milton Nascimento, Djavan and Simone. Since moving to the U.S. in 1985 it has flourished to include work with Sadao Watanabe, Roberta Flack, David Byrne, Tania Maria, Herbie Mann, Larry Coryell, Gato Barbieri, Mick Jagger, Harry Belafonte, Chuck Mangione, Dave Liebman, Eliane Elias, Edu Lobo, Gilberto Gil with Ernie Watts, Paquito d'Rivera, David Byrne, Baden Powell,Joyce, Danny Gottlieb, Herbie Mann, James Taylor, Djavan with Stevie Wonder, Sergio Mendes and on Randy Brecker's Grammy Award *Winning Into the Sun*.

Café was the composer for the Brazilian segment of the recent documentary *4 Cops* by Connor McCourt. He has toured Spain with his own band and performs regularly in the U.S. with his trio. He is a founding member of the group "Folia de Reis" which just released their first CD *Ancestors* in the US and Japan.

PEDRO FOWLER
illustrations

Pedro Fowler is a renowned artist, satirical cartoonist and journalist from Cuba who currently lives and works in New York City. He is a jazz lover and connoisseur of music of Latin and African origin, and has worked closely with the authors to visually catch the spirit of each one of the Brazilian rhythms presented in their book. pedrofowler@hotmail.com.

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Purpose of the book

1. To provide insight into various Brazilian rhythms.
2. To provide a dynamic working tool intended to facilitate hands-on practice for rhythm section players.

The idea of this play-along CD / book is to provide you a "real playing" situation where you can interact with the other players in the band as an accompanist and as a soloist. You will have the chance to react to the band in eight different rhythms of Brazilian music (samba, bossa nova, partido-alto, choro, baião, frevo, marcha-rancho and afoxé) with "real song" examples.

Philosophy and methodology

We offer our view and approach to creating a coherent rhythm section sound based on the Brazilian genre presented in this book. There are other ways to go about it! We recommend that you seek out both recorded and live performances, and choose what works for you.

It is crucially important to learn and become comfortable with each of the elements of these rhythms since it is the way one combines them that creates their particular feel and swing. You can then freely apply them to your instrument. Remember that as a musician you are always in relationship with the underlying pulse, the music itself, and with your band mates.

We have included these eight rhythms because we consider them fundamental and common to the universe of Brazilian music. However, Brazil is a country of many rhythm groups, and in any particular one of them exist variations of tempo, accentuation, syncopation and instrumentation. As you enter this world by listening, researching, playing, and perhaps traveling to the different areas of the country, you will encounter them and hopefully make them part of your musical language. It is our intention and hope to get you started. Where you take it is up to you. We are confident that if you spend some time with the music in this book, you will gain enough familiarity with the Brazilian music tradition to recognize and understand the sounds you hear.

Our principal objectives

1. To demonstrate specific parts and roles for each instrument of the Brazilian rhythm section.
2. To provide an interactive recording which demonstrates how a group of players creates and maintains the grooves.

Since there is literature available which introduce many of the rhythms found here, we sought a different approach to our workbook. We thought it

important to provide tracks which contained not just short examples of rhythms, or a cyclic harmonic progression meant for improvisation training, but complete arrangements including introduction, multi-part melody, solo section, and a written ending. In this way we show how each member of the rhythm section deals with the many roles he is faced with in a real performing or recording situation.

Notes about the CDs

The discussion arose as we created the book as to whether we should provide tracks with a panning option, or multiple versions of the same track which subtract one of the instruments. We opted for the latter for two reasons: 1. The hard-pan option implies a loss of stereo, and we opted for the superior sound quality of the more common mix which balances the instruments throughout the sound spectrum. 2. We imagined many of our readers in the practice room, studying with a portable CD unit. The pan function does not exist on any unit with which we are familiar.

Each song in the CD was mixed down in 5 different configurations: on both CDs you will find a full version to show you what is intended to be the final result of the performance. On the guitar/piano CD you will find two additional mixes of the same tune: one track without the piano, and one track without the guitar; on the Bass/Drums CD you will find one track without the bass and the other without the drums. This way you can learn the tune and became familiar with all the parts as you play along with us. We do not provide count offs for the full versions.

We include characteristic percussion parts played by Edson da Silva (Café) that remain as a constant time reference on all example tracks. The rhythmic motives and patterns can serve as primary sources of melodic and comping ideas, and they certainly swing harder than a click!

Notes about the chapter format

Each chapter is constructed in the following way:

1. GENERAL INFORMATION. Contains some historical and geographical information along with mention of some of the important personalities whose work is associated with the genre.

2. UNDERLYING RHYTHMIC REFERENCE. Provides the essential rhythmic figures to have in mind while creating your parts. Each line of the diagrams represents a figure fundamental to the rhythm. When felt or sounded together, they create the basis of the groove.

3. SAMPLE PARTS. Suggested figures for each instrument that you can use to play along with the tracks. The short phrases are taken from the harmony of the song and based on the underlying rhythmic reference.

4. FORM. A description of how the performance of each song is constructed.

5. MUSIC. Written parts include a lead sheet for piano and guitar, a bass part and a drum part.

6. PERFORMANCE NOTES AND EXTRACTED EXAMPLES. A selection of examples from the recorded tracks that we think will add to your understanding of how we as rhythm section players construct our parts. Timings are based on the "full version".

Italicized words and terms appear in the glossary.

General guidelines and information

1. Each member of the rhythm section is responsible for creating a supportive and coherent part appropriate both to their instrument, to the style, and to the particular performance in which they are involved. Awareness and sensitivity to underlying pulse and rhythmic motives, phrasing, harmonic motion, orchestration, counterpoint, and structure is required of each musician before the interaction can result in a cohesive group sound. In order to play well together, each member of the rhythm section must feel the underlying rhythm pattern which creates the groove, and express it in a way characteristic to his instrument. The groove is a result of the individual parts joining together.

As you become comfortable and begin to create your own parts, remain aware of what your band mates are doing. The object is to work together to create a good supportive rhythm section. The rhythm section in these CDs demonstrates the use of clear and concise phrases in the presentation of melody, improvised solos, and supportive parts. This facilitates communication, comprehension, and the creation of a dynamic performance.

2. The lead sheets and parts for bass and drums are representative of what you might encounter on a gig. They are not transcriptions! Part of the work of a rhythm section player is to interpret a basic chart and translate it into a live performance.

3. We believe that guitar-like rhythmic comping should be used sparingly on the piano. Though exciting and effective at times, it can sound "choppy" and too percussive if used to excess. When not responsible for the melody, Cliff prefers to add counter lines, inner voices and legato pads, implying rather than literally stating rhythm motives and syncopation patterns. The basic figures for piano which we include in each chapter are suggested patterns that can be used when there is no guitar in the band.

4. It is important in Brazilian music not to use the basic rhythmic motives without variation. Learn the parts, become fluent and assimilate them,

and really "play" with them. The music comes alive through flow and flexibility rather than with a pre-defined and static rhythmic matrix.

5. We include below the names of musicians who have made important contributions to the development of the Brazilian rhythm section.

Pianists: Antonio Adolfo, Amilton Godoy, Cesar Camargo Mariano, Egberto Gismonti, Eumir Deodato, Ernesto Nazareth, Gilson Peranzeta, Hermeto Pascoal, Jovino Santos, João Donato, Laércio de Freitas, Luiz Eça, Radamés Gnattali, Sérgio Mendes, Tenório Jr., Tom Jobim, Vadico, Wagner Tiso.

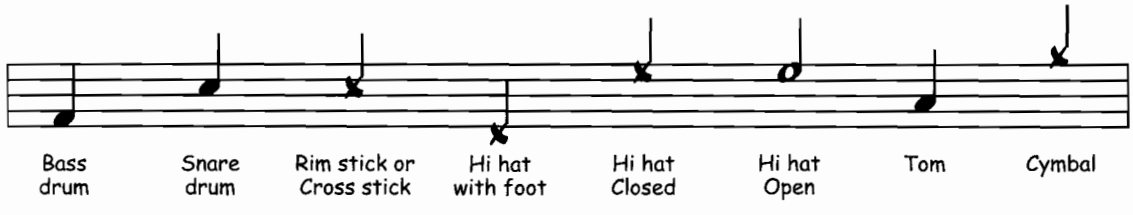
Guitarists: Baden Powell, Dilermando Reis, Dino 7 Cordas, Egberto Gismonti, Garôto, Helio Delmiro, Heraldo Do Monte, João Bosco, João Gilberto, Laurindo de Almeida, Luiz Bonfá, Paulinho Nogueira, Rafael Rabello, Toninho Horta, Zé Menezes.

Bassists: Arthur Maia, Arismar do Espirito Santo, Itiberê, Luizão Maia, Luis Alves, Nico Assumpção, Tião Neto.

Drummers: Luciano Perrone, Edson Machado, Paulo Braga, Robertinho Silva, Pascoal Mereilles, Teo Lima, Tutty Moreno, Milton Banana, Airto Moreira, Márcio Bahia, Wilson das Neves.

Composers: Antonio Carlos Jobim, Ary Barroso, Ataulfo Aves, Braguinha, Capiba, Carlos Lyra, Cartola, Chiquinha Gonzaga, Djavan, Dori Caymmi, Dorival Caymmi, Egberto Gismonti, Ernesto Nazareth, Francis Hime, Garôto, Gilberto Gil, Guinga, Gonzaguinha, Hermeto Pascoal, Ivan Lins, Jackson do Pandeiro, Jacob do Bandolim, João Bosco, João Donato, João Pernambuco, Johnny Alf, Joyce, K-Ximbinho, Luiz Gonzaga, Mauricio Einhorn, Milton Nascimento, Moacir Santos, Nelson Cavaquinho, Newton Mendonça, Noel Rosa, Paulinho da Viola, Pixinguinha, Radamés Gnatalli, Roberto Menescal, Sivuca, Severino Araújo, Toninho Horta, Wagner Tiso, Waldir Azevedo, Zé Keti.

Drum notation



CD 1 — FOR GUITAR AND PIANO PLAYERS

Track 01 — Samba – (*Brasilified* by Cliff Korman)
Track 02 — *Brasilified* – no piano
Track 03 — *Brasilified* – no guitar

Track 04 — Bossa Nova – (*Rio* by Nelson Faria)
Track 05 — *Rio* – no piano
Track 06 — *Rio* – no guitar

Track 07 — Partido-Alto – (*Brooklyn High* by Nelson Faria)
Track 08 — *Brooklyn High* – no piano
Track 09 — *Brooklyn High* – no guitar

Track 10 — Choro –
(*Saudade do Paulo* by Cliff Korman and Oto Coberg)
Track 11 — *Saudade do Paulo* – no piano
Track 12 — *Saudade do Paulo* – no guitar

Track 13 — Baião – (*Playground* by Nelson Faria)
Track 14 — *Playground* – no piano
Track 15 — *Playground* – no guitar

Track 16 — Frevo – (*Sombrinhas de Olinda* by Cliff Korman)
Track 17 — *Sombrinhas de Olinda* – no piano
Track 18 — *Sombrinhas de Olinda* – no guitar

Track 19 — Marcha-Rancho –
(*Fim de Festa* by Nelson Faria and Cliff Korman)
Track 20 — *Fim de Festa* – no piano
Track 21 — *Fim de Festa* – no guitar

Track 22 — Afoxé —
(*Montanha Russa* by Nelson Faria and Cliff Korman)
Track 23 — *Montanha Russa* – no piano
Track 24 — *Montanha Russa* – no guitar

CD 2 – FOR DRUMMERS AND BASS PLAYERS

Track 01 — Samba – (*Brasilified* by Cliff Korman)
Track 02 — *Brasilified* – no bass
Track 03 — *Brasilified* – no drums

Track 04 — Bossa Nova – (*Rio* by Nelson Faria)
Track 05 — *Rio* – no bass
Track 06 — *Rio* – no drums

Track 07 — Partido-Alto – (*Brooklyn High* by Nelson Faria)
Track 08 — *Brooklyn High* – no bass
Track 09 — *Brooklyn High* – no drums

Track 10 — Choro –
(*Saudade do Paulo* by Cliff Korman and Oto Coberg)
Track 11 — *Saudade do Paulo* – no bass
Track 12 — *Saudade do Paulo* – no drums

Track 13 — Baião – (*Playground* by Nelson Faria)
Track 14 — *Playground* – no bass
Track 15 — *Playground* – no drums

Track 16 — Frevo – (*Sombrinhas de Olinda* by Cliff Korman)
Track 17 — *Sombrinhas de Olinda* – no bass
Track 18 — *Sombrinhas de Olinda* – no drums

Track 19 — Marcha-Rancho –
(*Fim de Festa* by Nelson Faria and Cliff Korman)
Track 20 — *Fim de Festa* – no bass
Track 21 — *Fim de Festa* – no drums

Track 22 — Afoxé –
(*Montanha Russa* by Nelson Faria and Cliff Korman)
Track 23 — *Montanha Russa* – no bass
Track 24 — *Montanha Russa* – no drums

CHAPTER 1

SAMBA

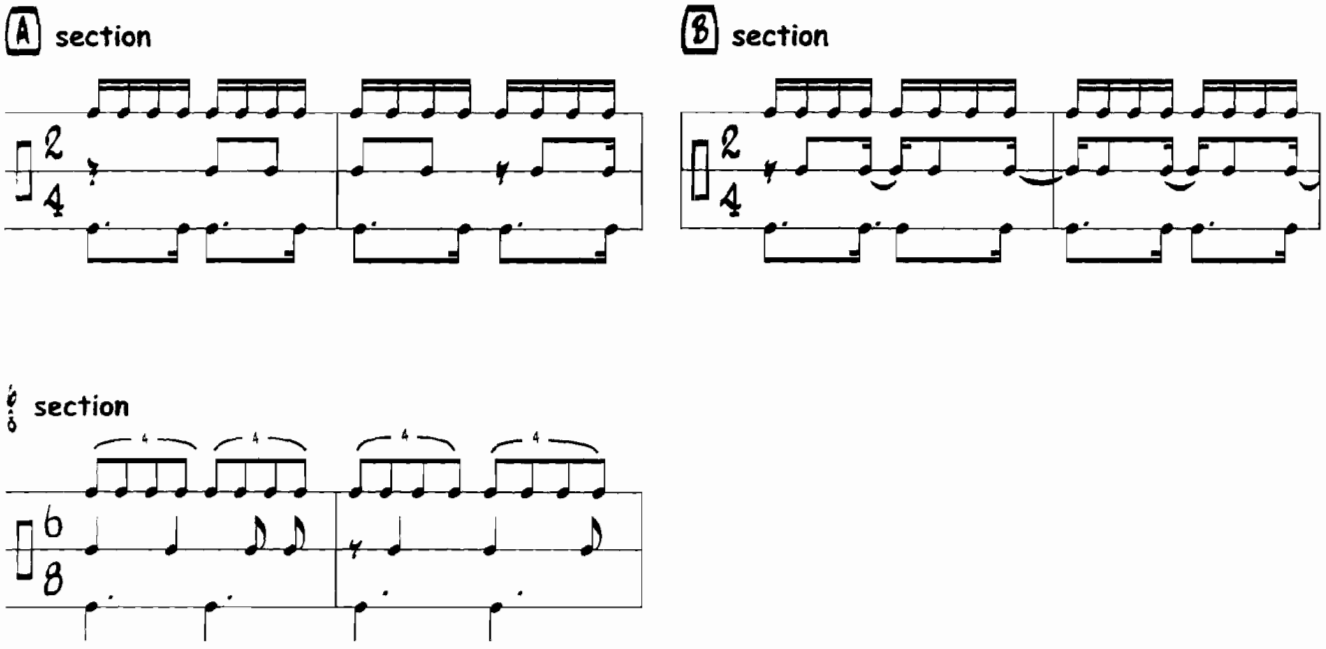
GENERAL INFORMATION

Samba, which first appeared at the beginning of the 20th century in Rio de Janeiro, has taken many forms, and remains one of the most recognizable Brazilian rhythms. At its inception, it was a fusion of *maxixe*, Afro-Brazilian rhythms found in Bahia and harmonic and melodic influences of choro. By the 1920's, as *carnaval* replaced the Portuguese-rooted *entrudo*, samba became associated with the celebration. Since the appearance of the samba schools in the 1930's, sambas intended for *carnaval* have been referred to as samba-enredo. The lyrics of these songs usually treat a biographical, historical, literary, or folkloric theme chosen for that year's celebration. The best of these often enter the commercial recording market. A number of sub-genre have appeared including sambalanço, samba de breque, samba-enredo, samba-canção,samba-choro, samba exaltação, samba-gafieira and partido-alto.

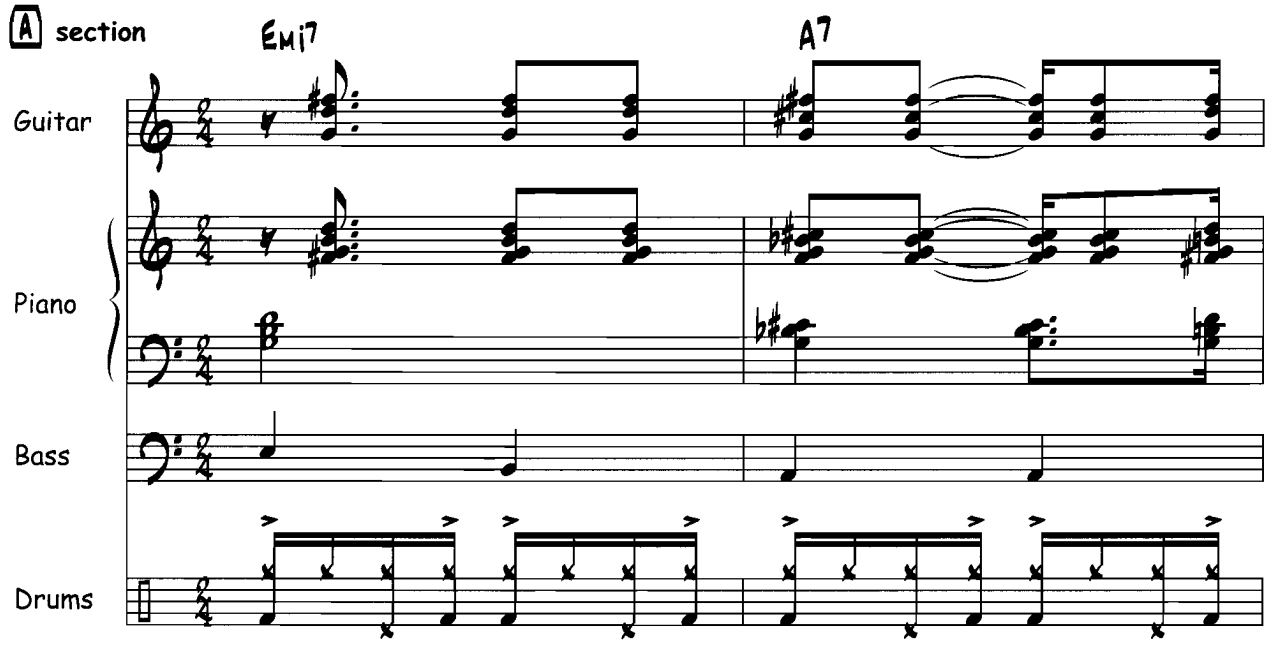
Some of the more prominent samba composers are: Noel Rosa, Wilson Batista, Sinhô, Cartola, Beth Carvalho, Jamelão, Zé Keti, Paulinho da Viola, Moreira da Silva, Ary Barroso, Dorival Caymmi, Nelson Cavaquinho, Moacyr Santos, Clara Nunes, Martinho da Vila e João Nogueira.

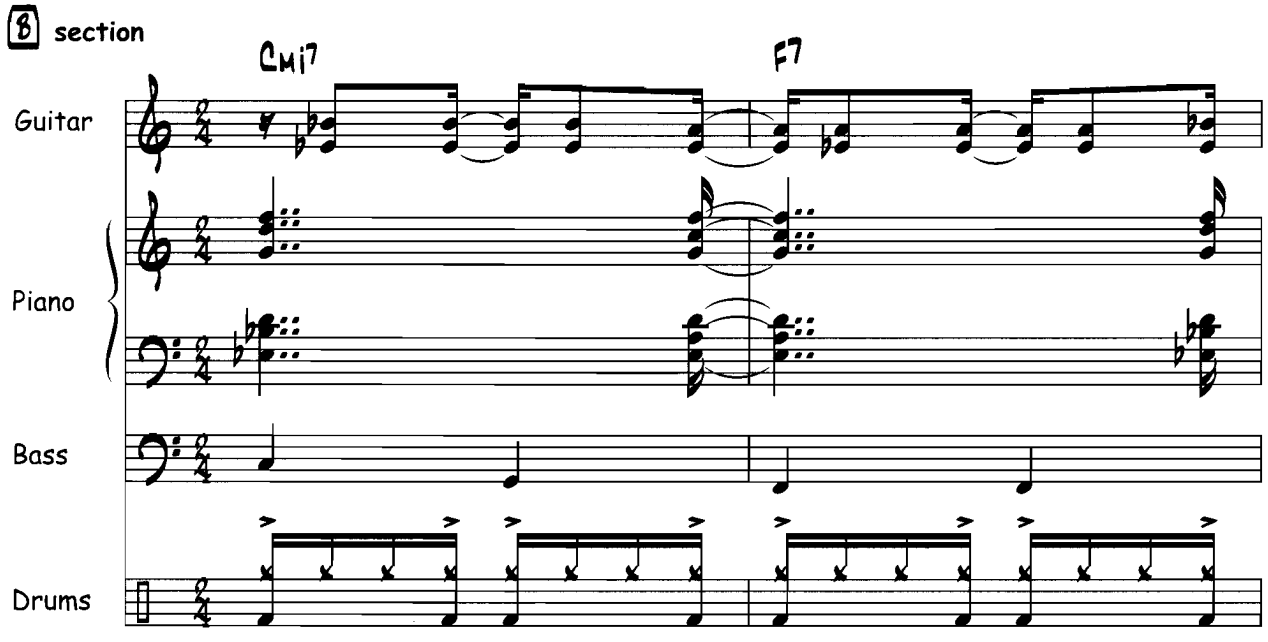
UNDERLYING RHYTHMIC REFERENCE

Brasilified is a medium fast samba in C major. It is based on two different underlying rhythmic patterns in 2/4 and one in 6/8



SAMPLE PARTS





FORM

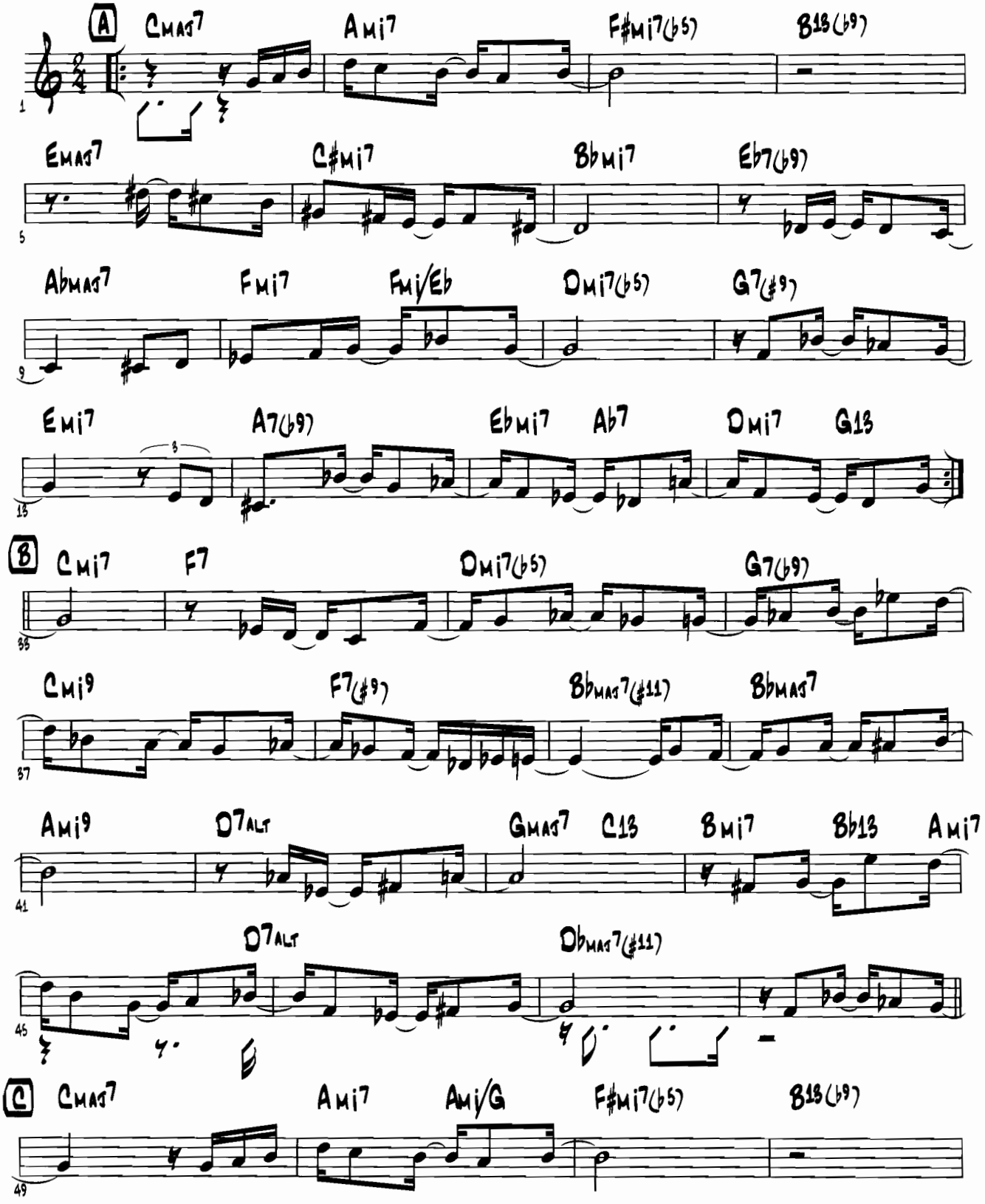
Melody on Piano A A B C
Drum solo O / Guitar solo A A / Piano solo B C
Melody on Piano B C and fine

Track 01
♩ = 120

BRASILIFIED

(samba)

Cliff Korman



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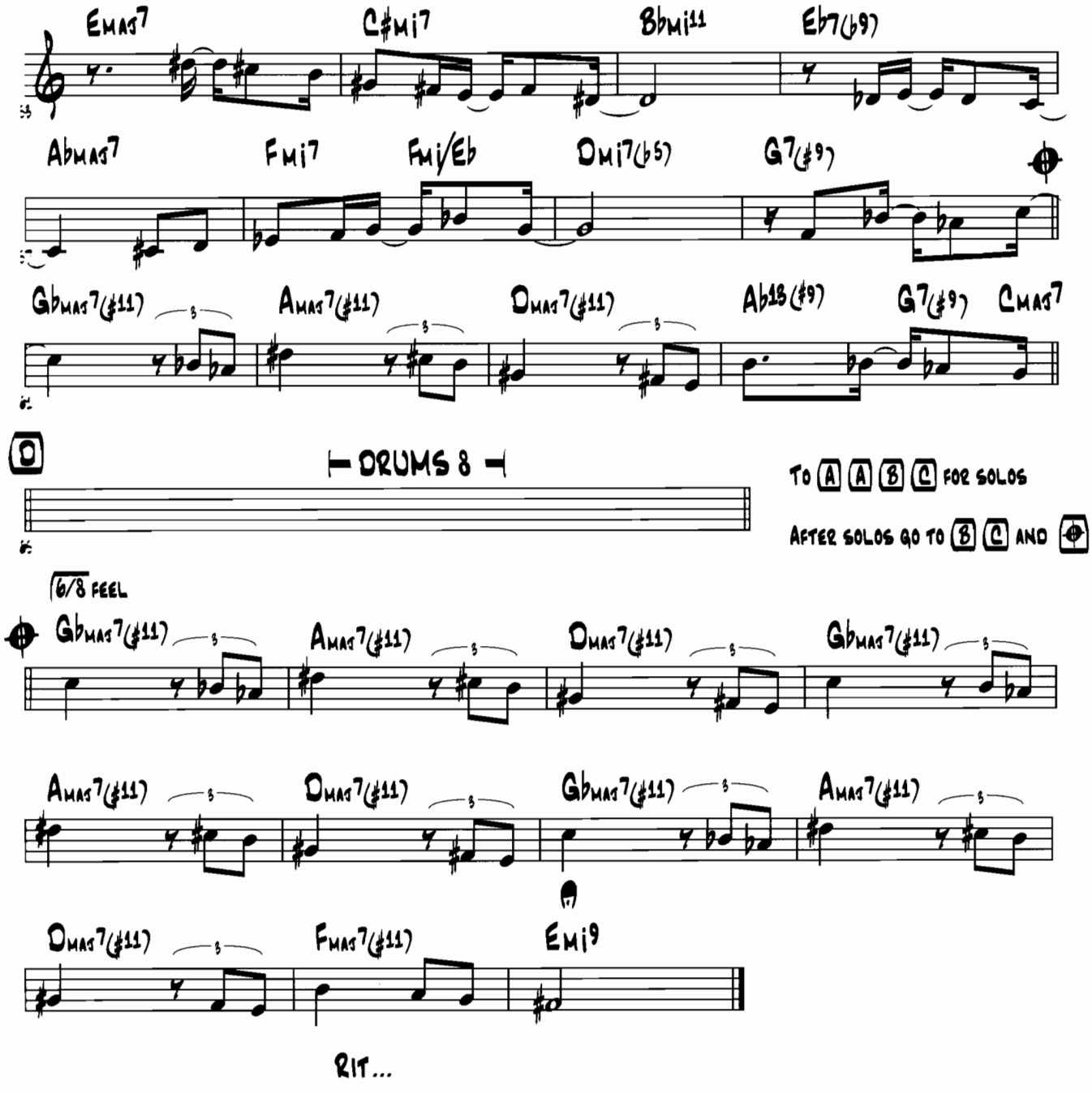
Brasilified 2/2



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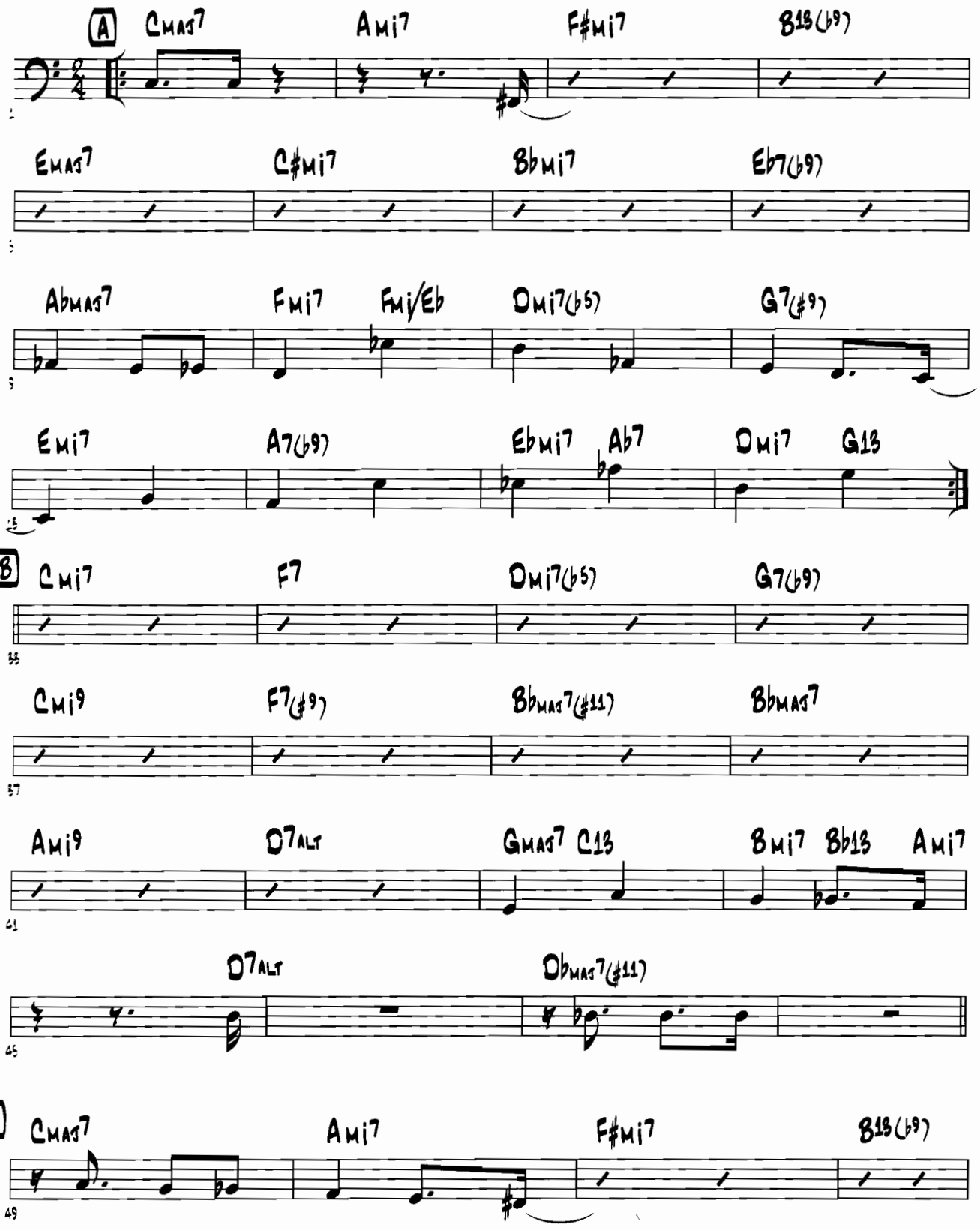
Bass

♩ = 120

BRASILIFIED

(samba)

Cliff Korman



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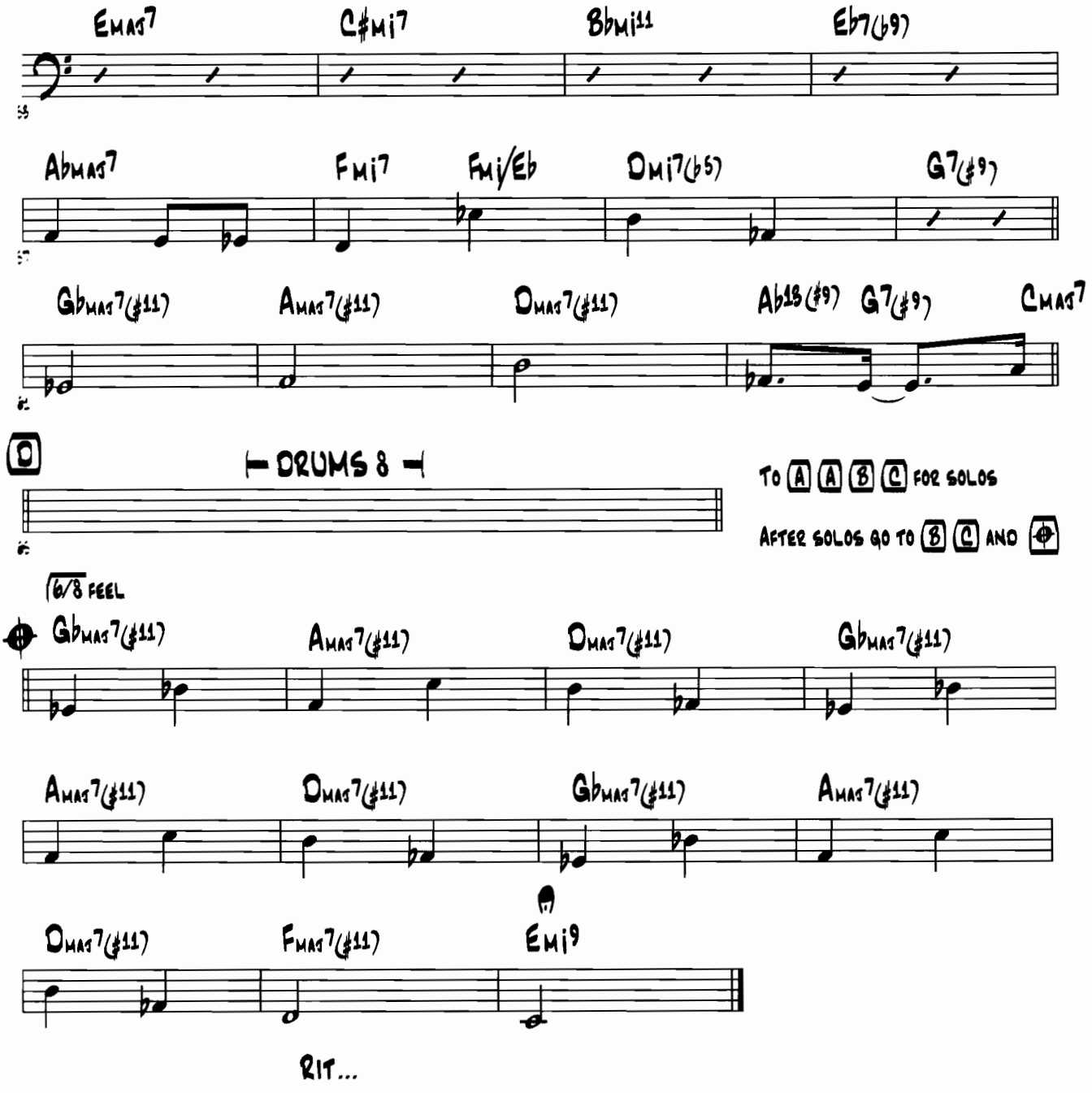
Brasilified/Bass 2/2



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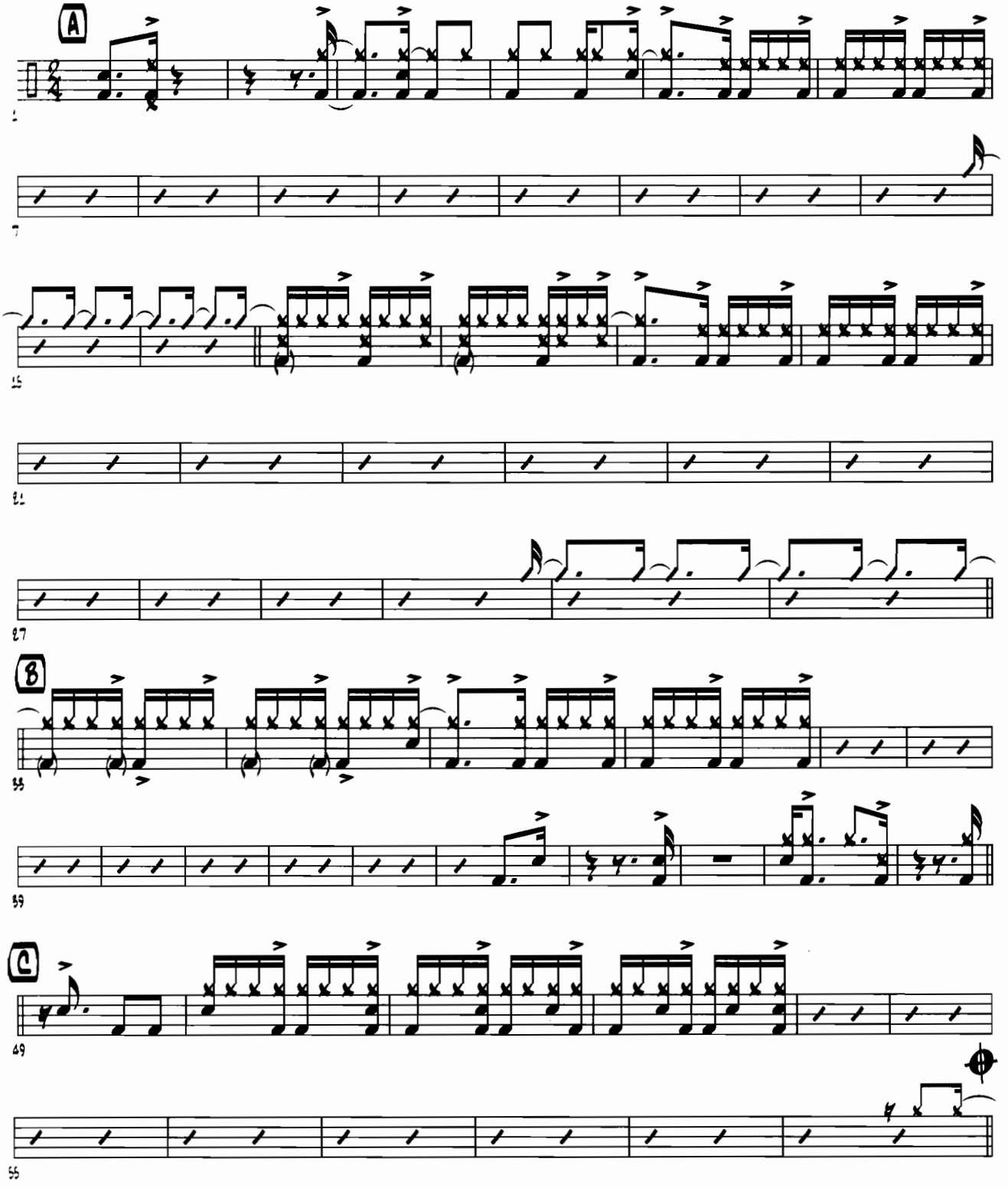
Drums

♩ = 120

BRASILIFIED

(samba)

Cliff Korman



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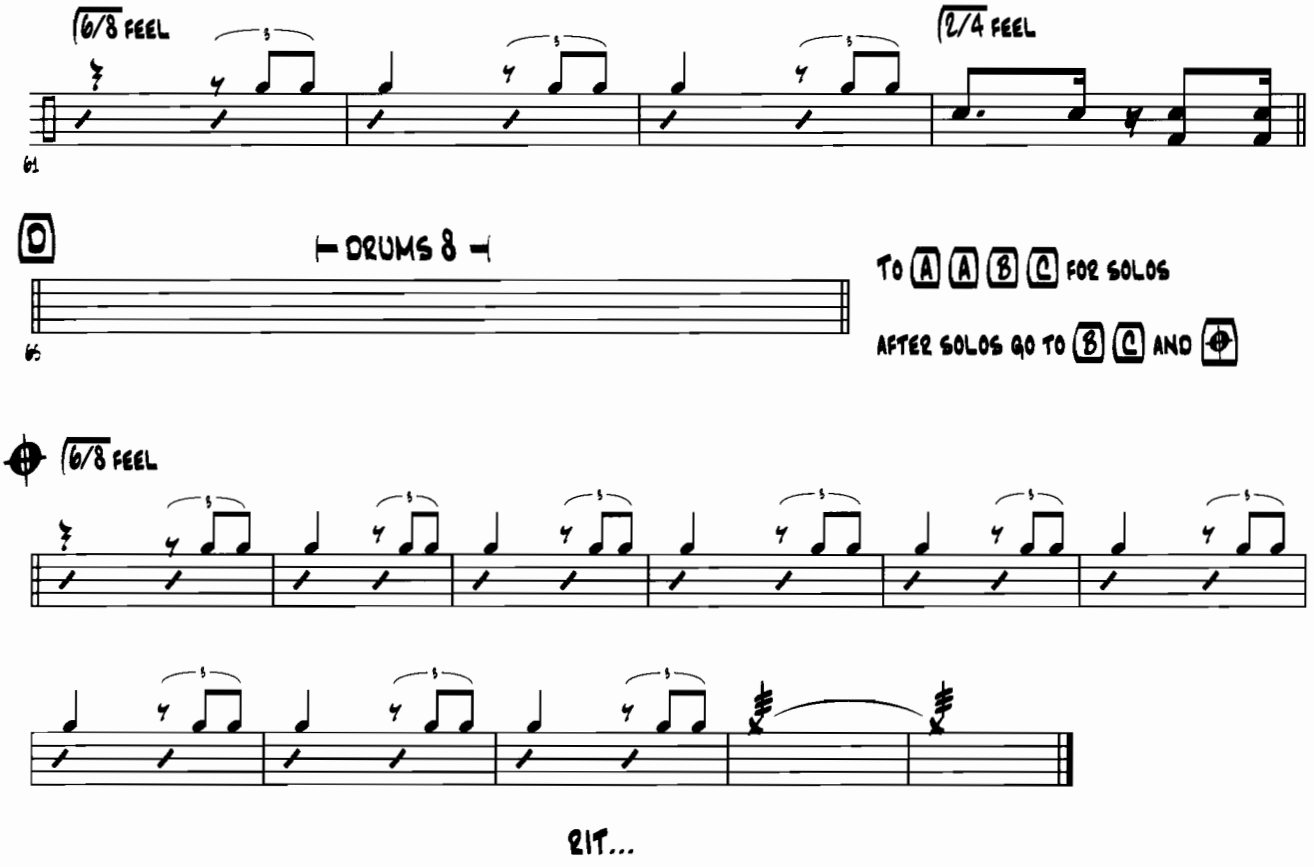
Brasilified/Drums 2/2



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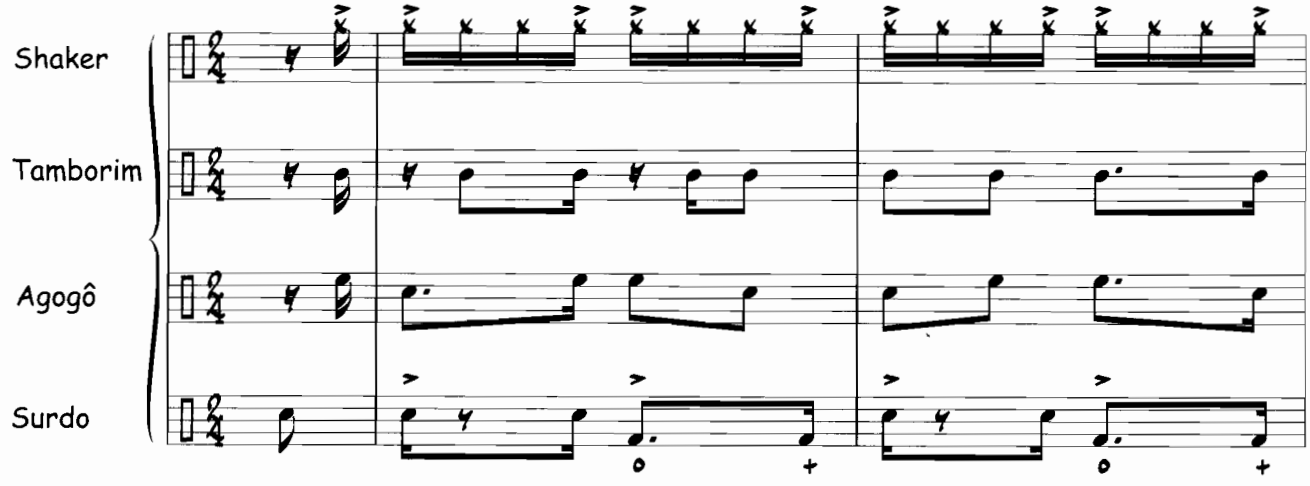
PERFORMANCE NOTES AND EXTRACTED EXAMPLES

Percussion:

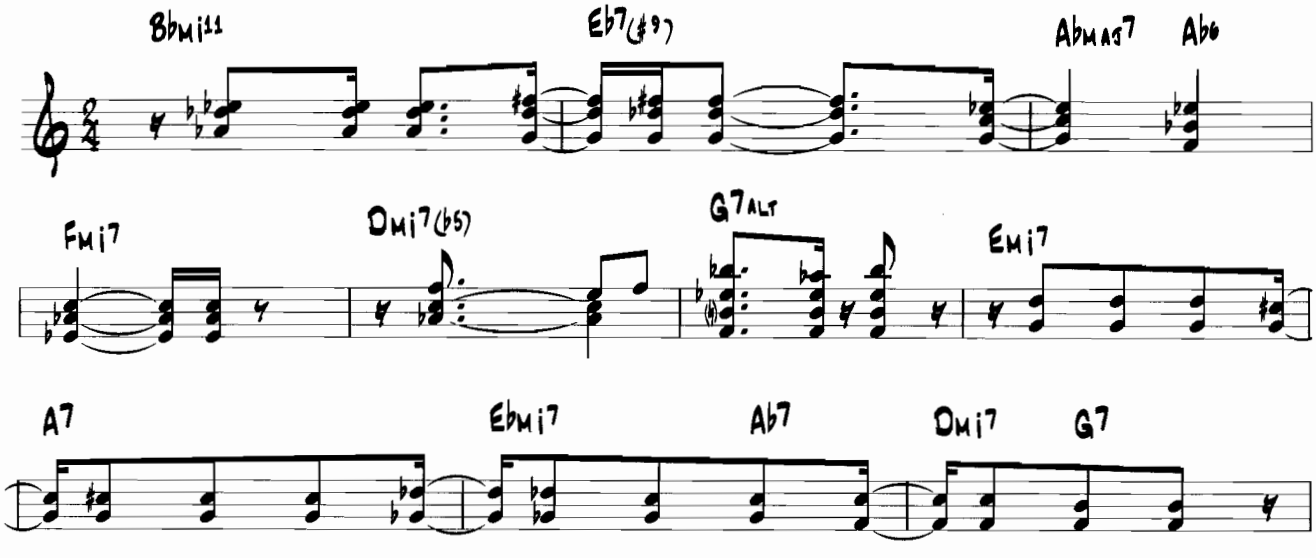
Check out how Café built this multi-level percussion part.

From these figures you can derive many melodic lines and comping patterns.



Guitar:

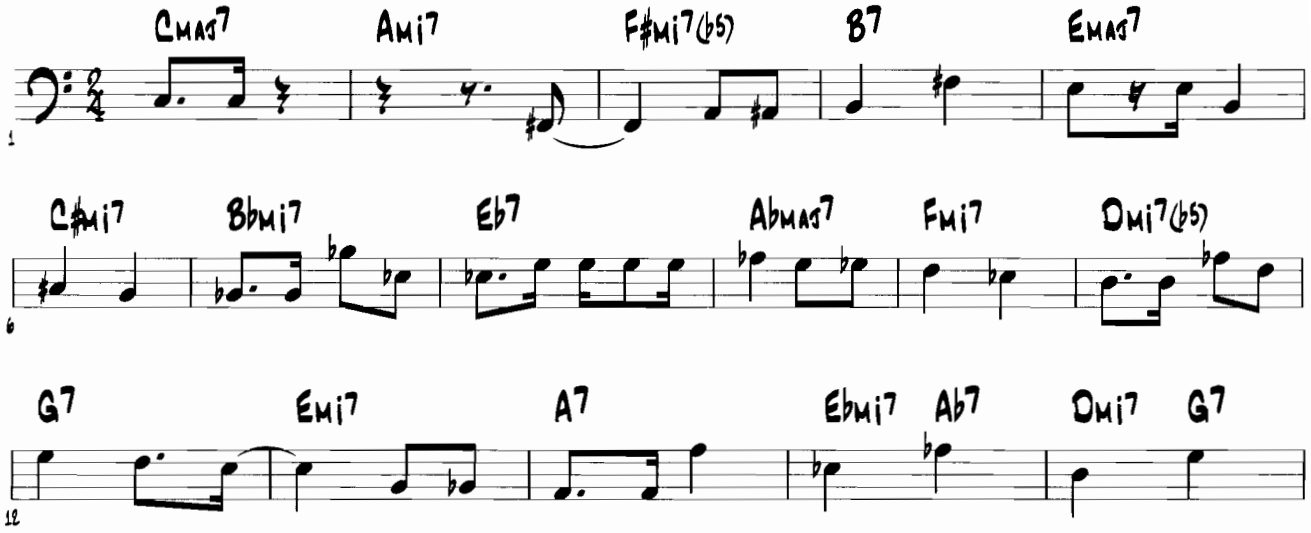
Note how Nelson varies his voicings and rhythmic figures in bars 07 - 16 (time: 0'06")



Bass:

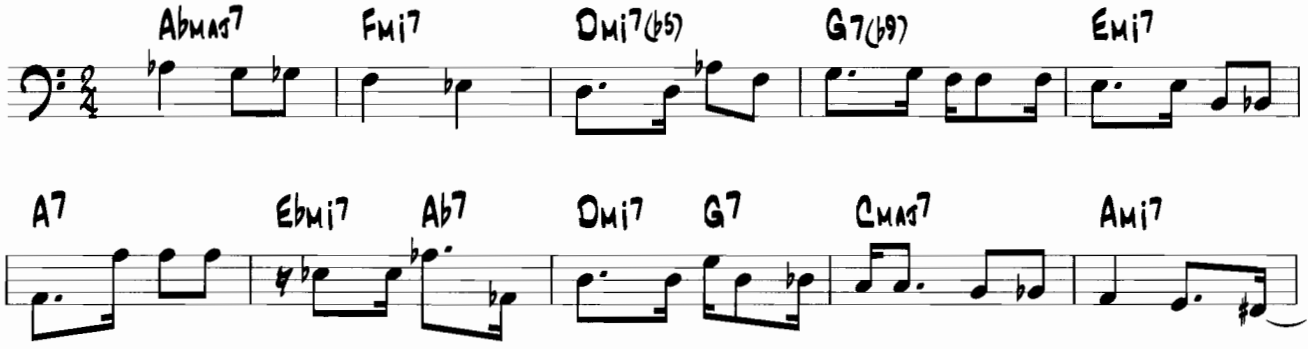
Note David's round tone, his articulation, and the length of his notes. He imparts a sense of security to the track by placing the notes exactly on the "fat part" of the beat.

At 0'00"-0'16" (bars 1-16) David uses passing tones, chromatic neighbors, and thirds to create a melodic bass part. His use of syncopation and the varied ways he combines eight and sixteenth notes creates rhythmic diversity and strong forward movement.



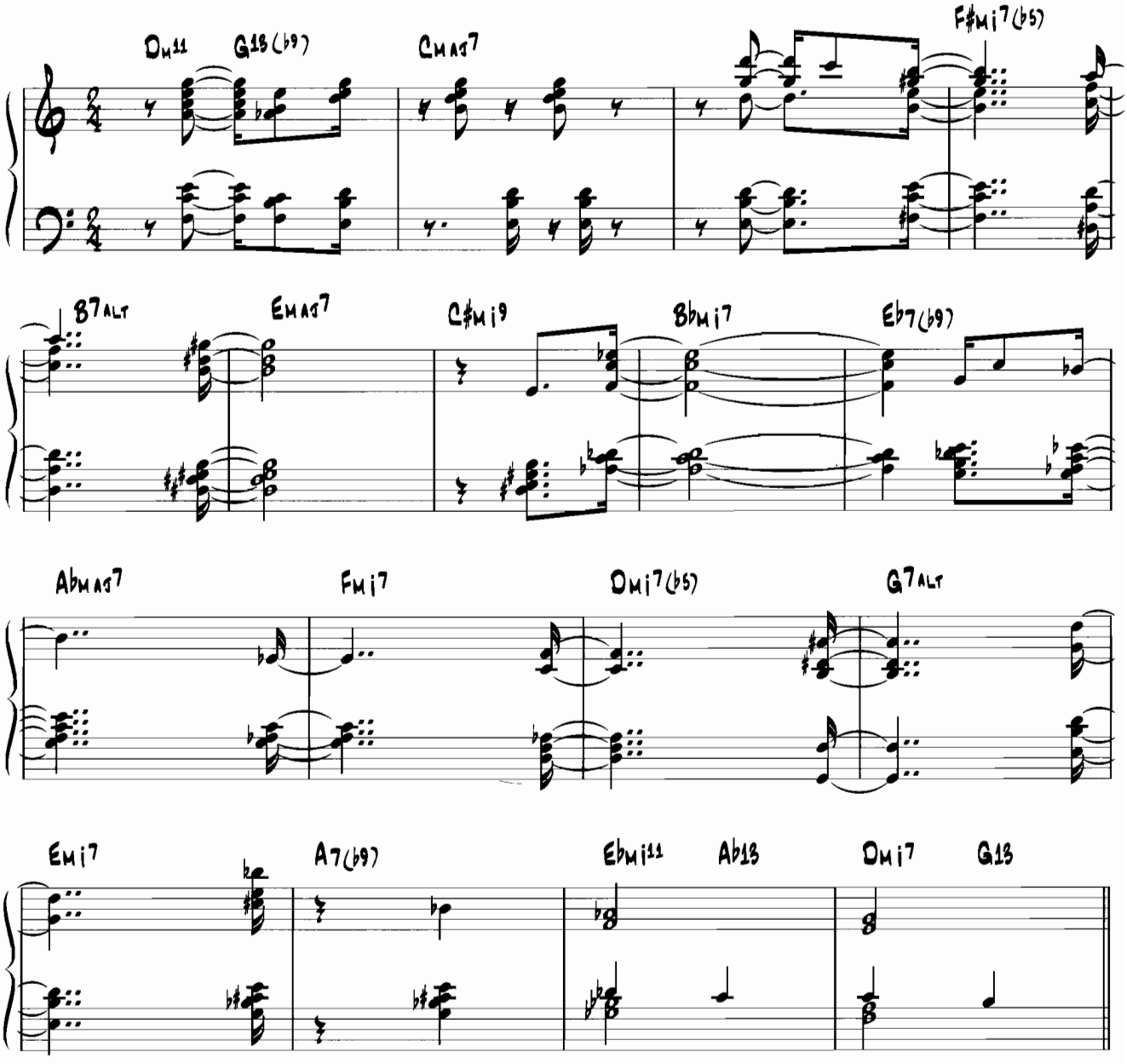
1'20"-1'32" (bars 9-18)

Behind the guitar solo David is more active. Note the delayed root in bar 15.



Piano:

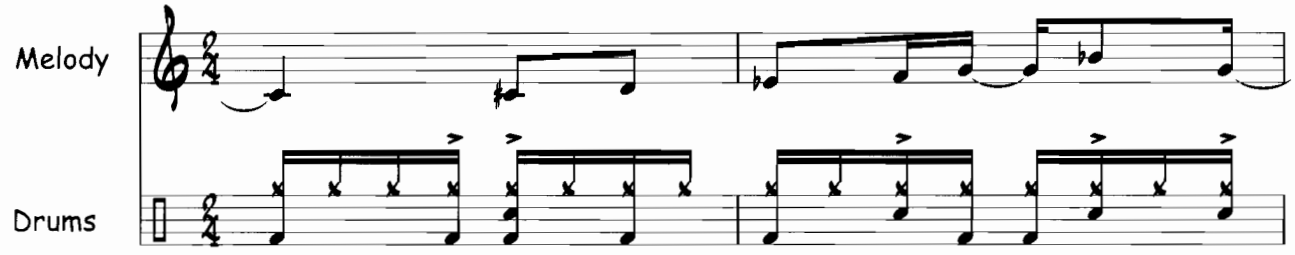
From 1'27" to 1'44" Cliff incorporates a number of interesting devices into his accompaniment. He begins by distributing the rhythm between right and left hands and continues by using voice leading and counterpoint to create secondary melodies. The part is generally legato and chordal; syncopation is evident but subtle.



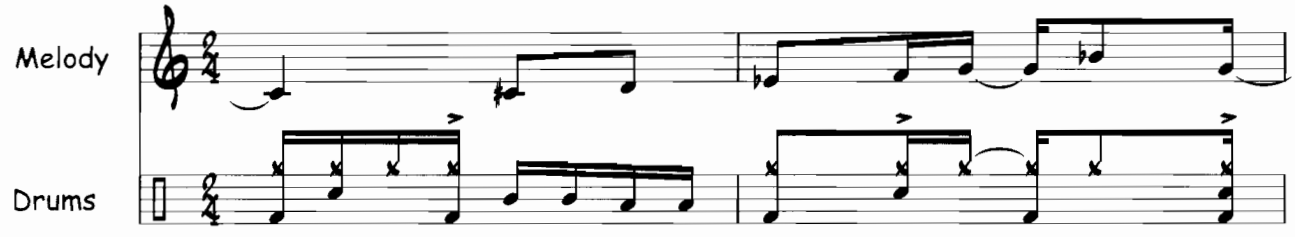
Drums:

Paulo's skill and flexibility allow him to change the orchestration of his parts while maintaining the important elements of the rhythmic figures. Here are two ways that he voices the same phrase. Listen as well to how he incorporates the melody into his parts.

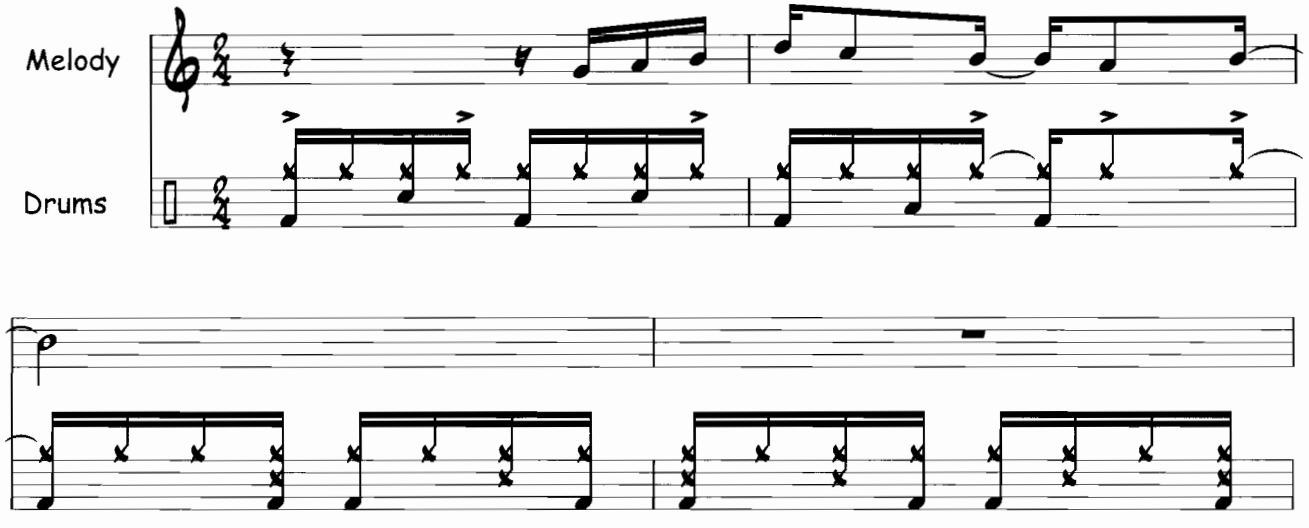
Bars 9-10, Time: 0'08"



Bars 57-58, Time: 0'56"



The example of bars 17-20 (time 0'16") demonstrates another approach to creating the drum part. Here Paulo sets up the melody.



CHAPTER 2

BOSSA NOVA

GENERAL INFORMATION

The name "bossa nova" is derived from an expression, already present in the 1940's, which meant a new way of doing something, a new approach. In the 1950's, a new style arose which combined elements of samba, certain styles of US jazz, and the suave and gentle approach to phrasing, tone, arranging, and composition of João Gilberto and Antônio Carlos Jobim. Under the name of bossa nova, it became extremely popular in a circle of generally middle-class cariocas who lived in the neighborhoods of Copacabana, Arpoador and Ipanema (Rio Zona Sul).
The vocalist Nara Leão, who brought together many musicians for jam sessions in her home, is considered the muse of bossa nova.

The international bossa nova rage is generally dated from the November 21,1962 concert at Carnegie Hall in NYC, which featured among others Sergio Mendes and his group, João and Astrud Gilberto, Antônio Carlos Jobim, and Roberto Menescal.

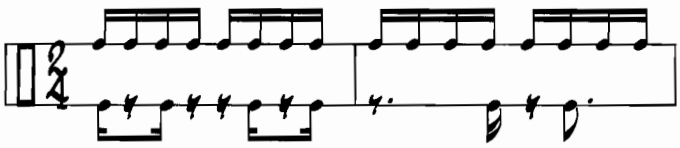
This genre has remained popular, has recently experienced a resurgence in Brazil, and has entered the repertoire and rhythmic language of jazz and popular music around the world.

Other important personalities are: Leny Andrade, Quarteto em Cy, Mauricio Einhorn, Baden Powell, Zimbo Trio, Tamba Trio, Luiz Eça, João Donato, Johnny Alf, and Carlos Lyra.

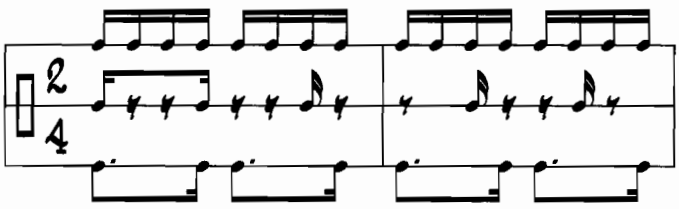
UNDERLYING RHYTHMIC REFERENCE

The bossa nova example song *Rio* is based on two different bossa nova patterns:

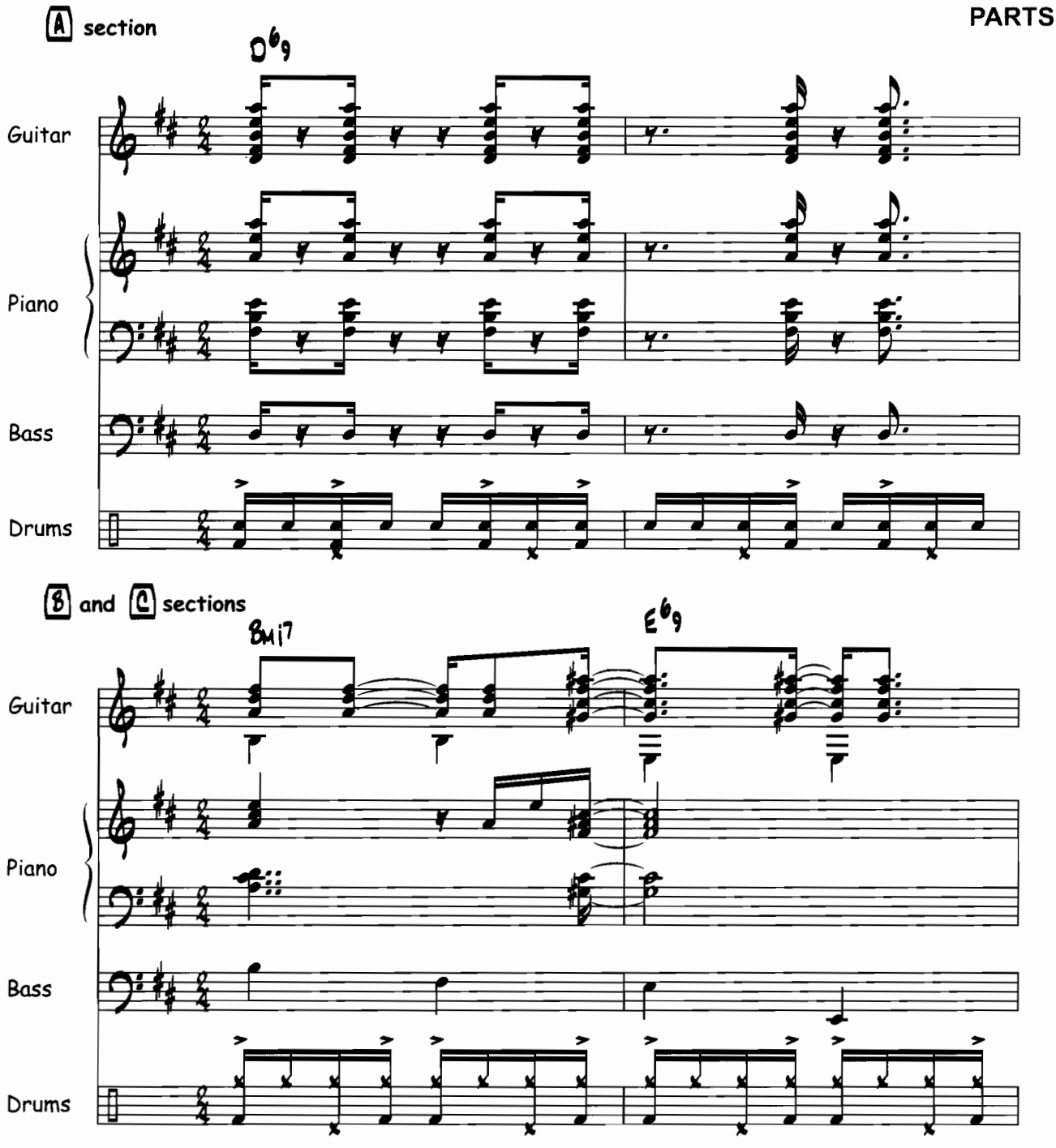
A section



B section



SAMPLE PARTS



FORM

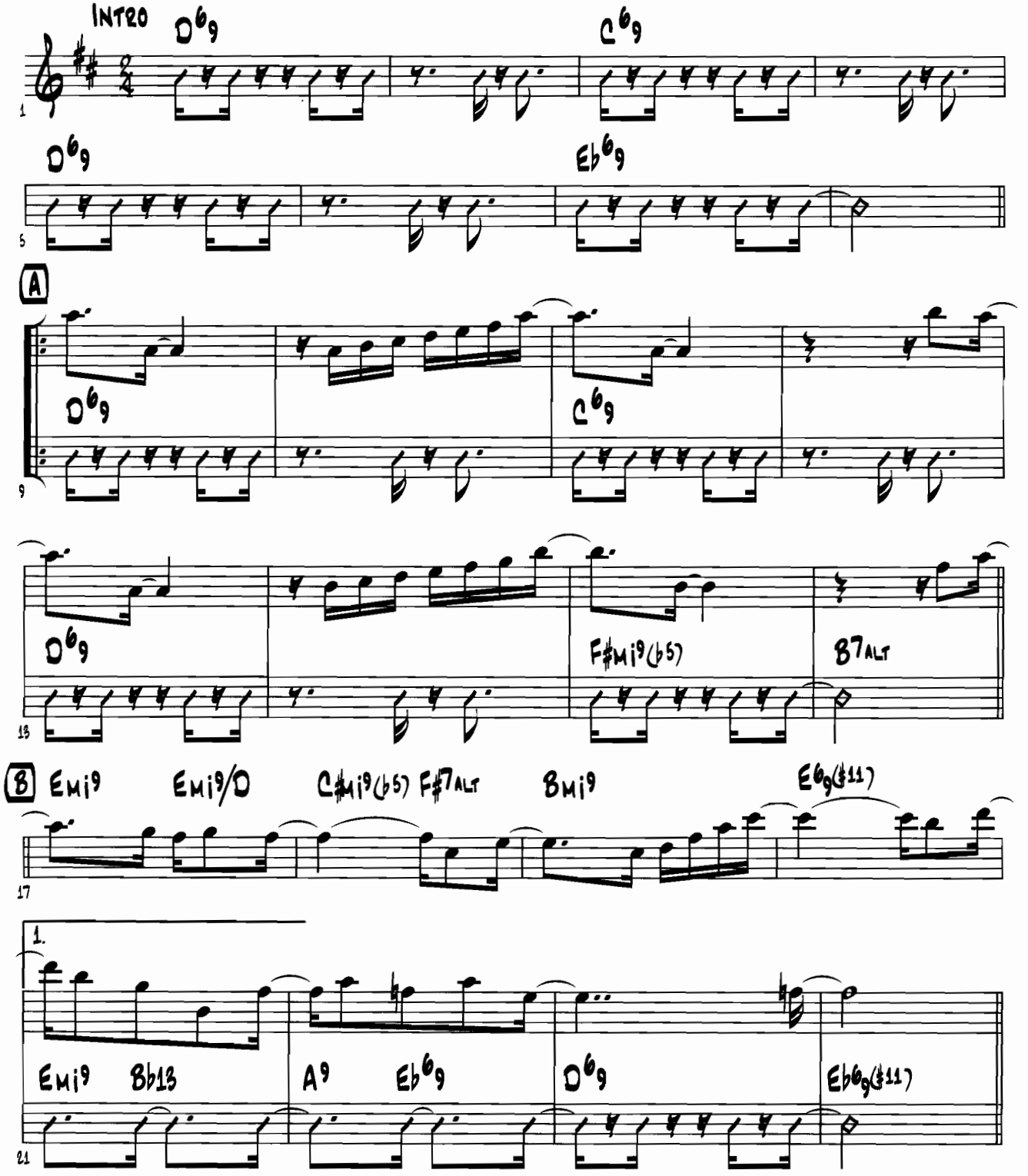
Intro, Melody on Piano A B
Melody on Guitar C D
Melody on Piano A B (second ending)
Guitar solo A B, Piano solo C D
Melody on Piano A B (second ending) and fine

Track 04
♩ = 88

RIO

(bossa nova)

Nelson Faria



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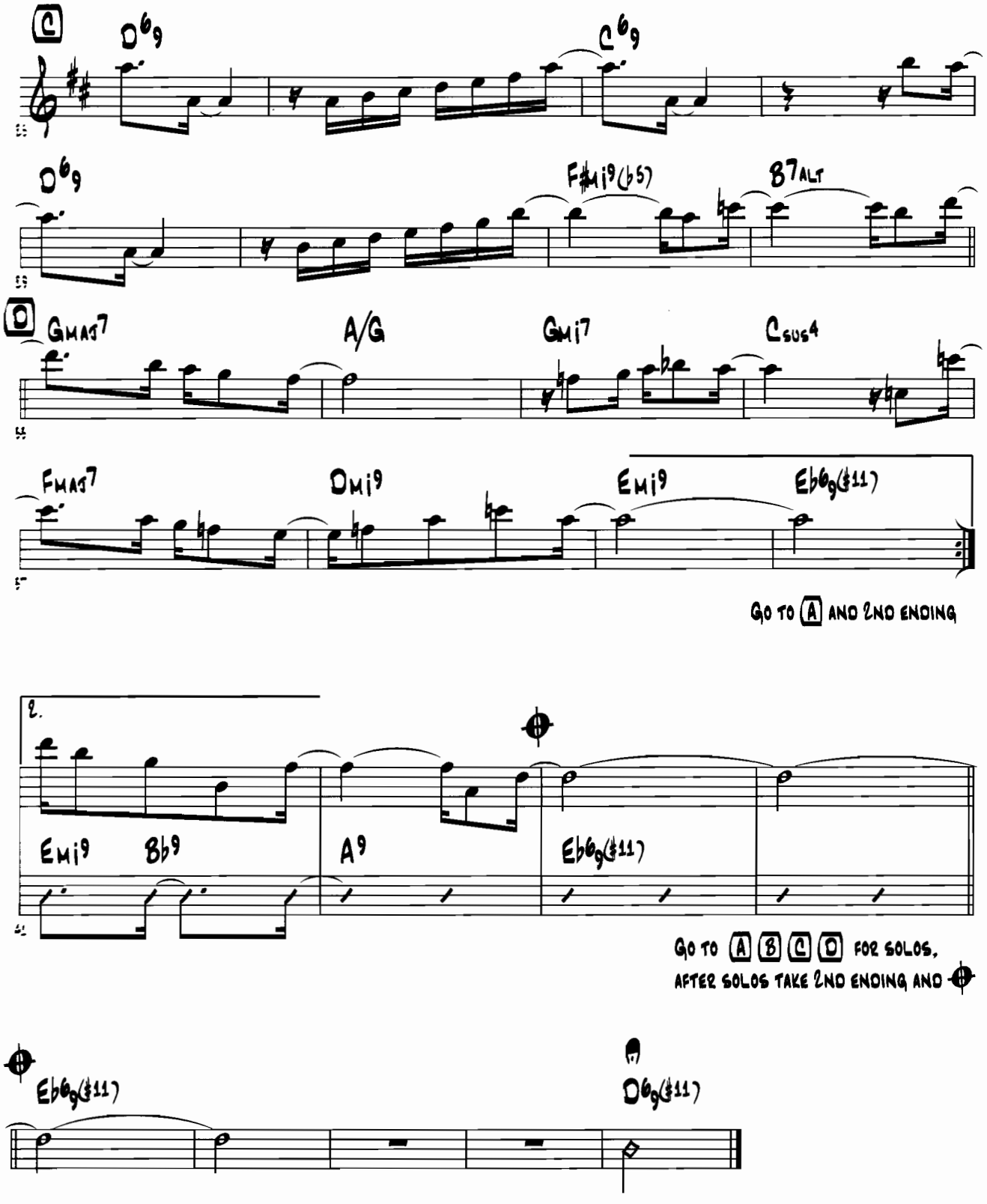
Rio 2/2



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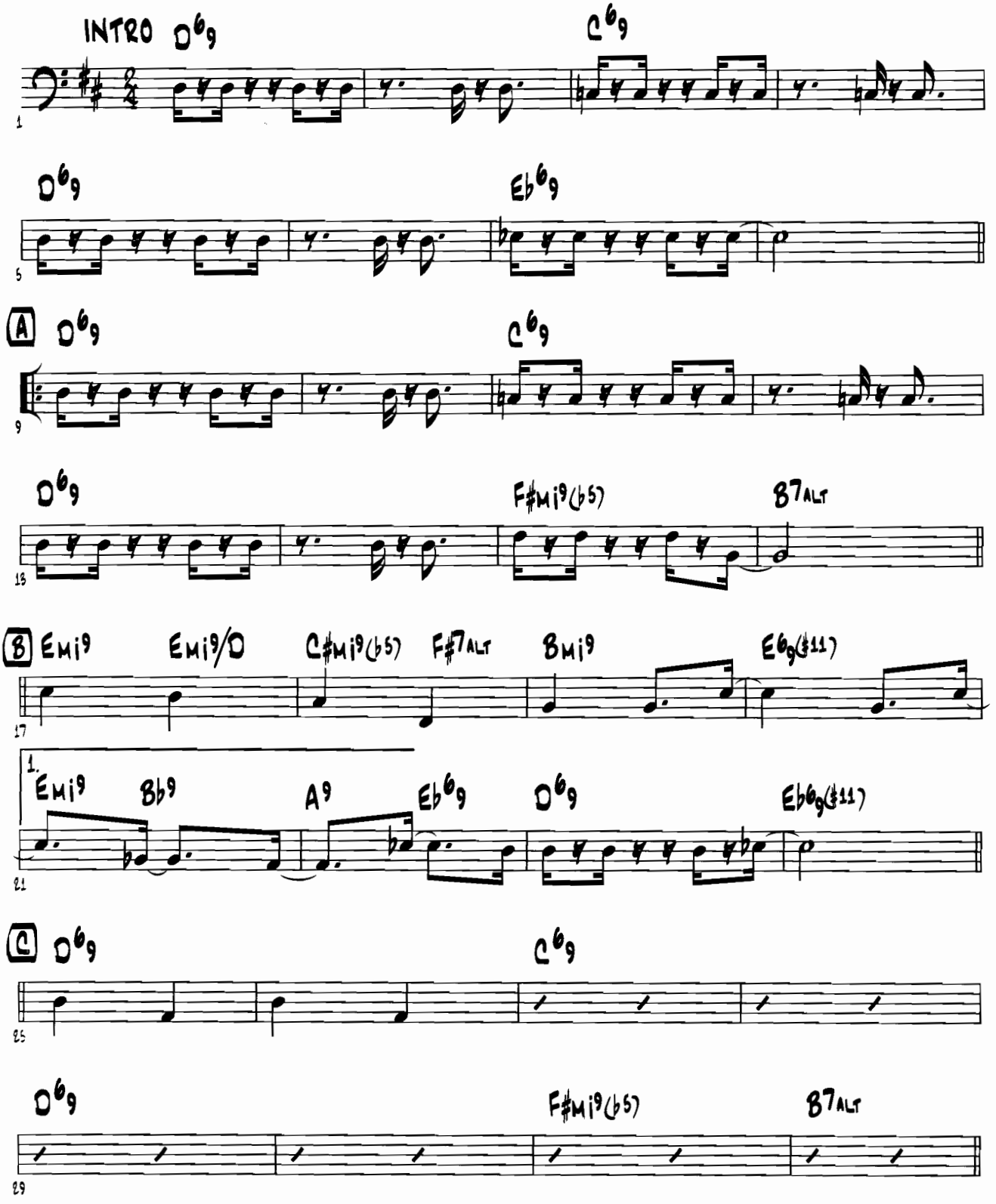
Bass
♩ = 88

RIO

(bossa nova)

Nelson Faria



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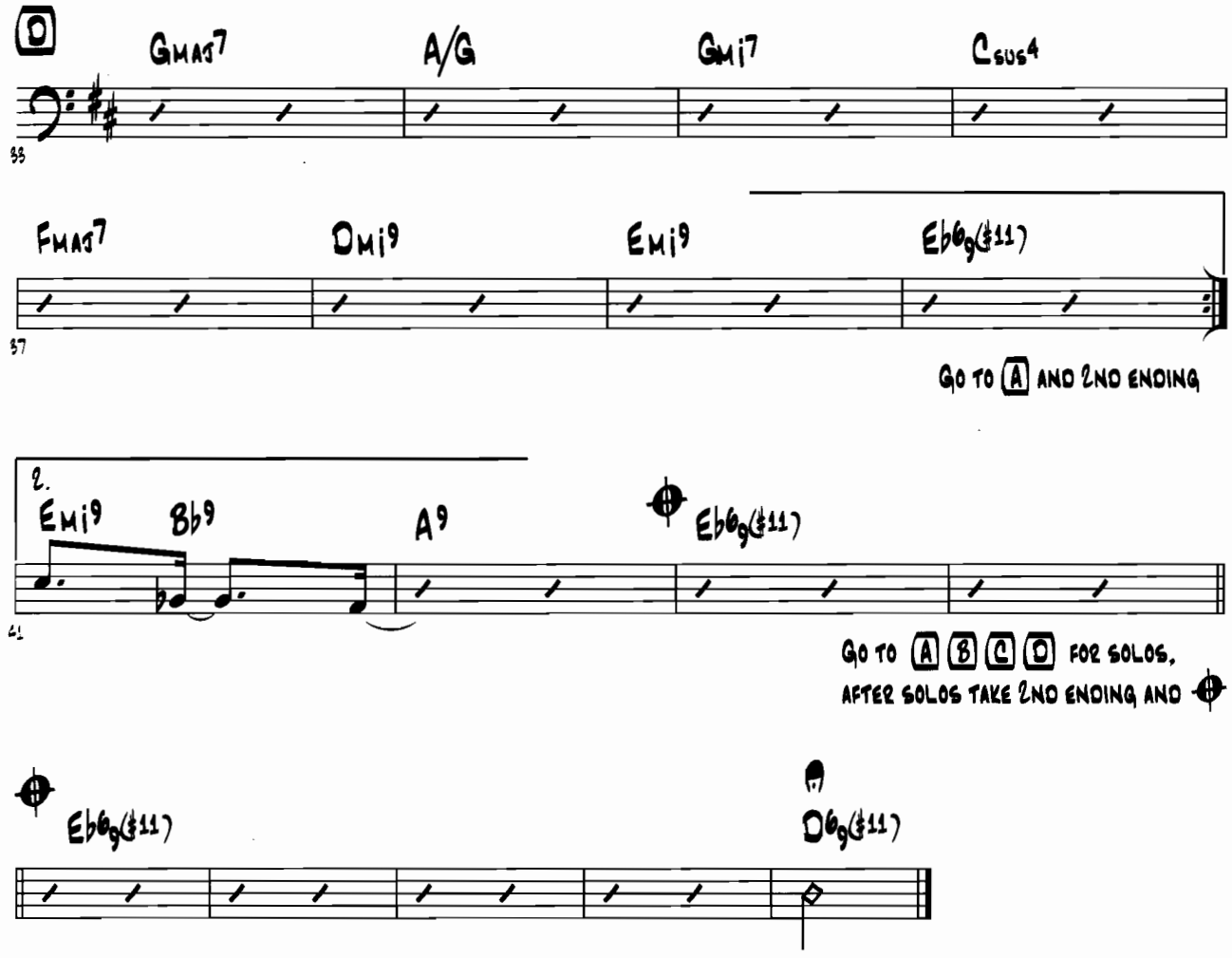
Rio/Bass 2/2



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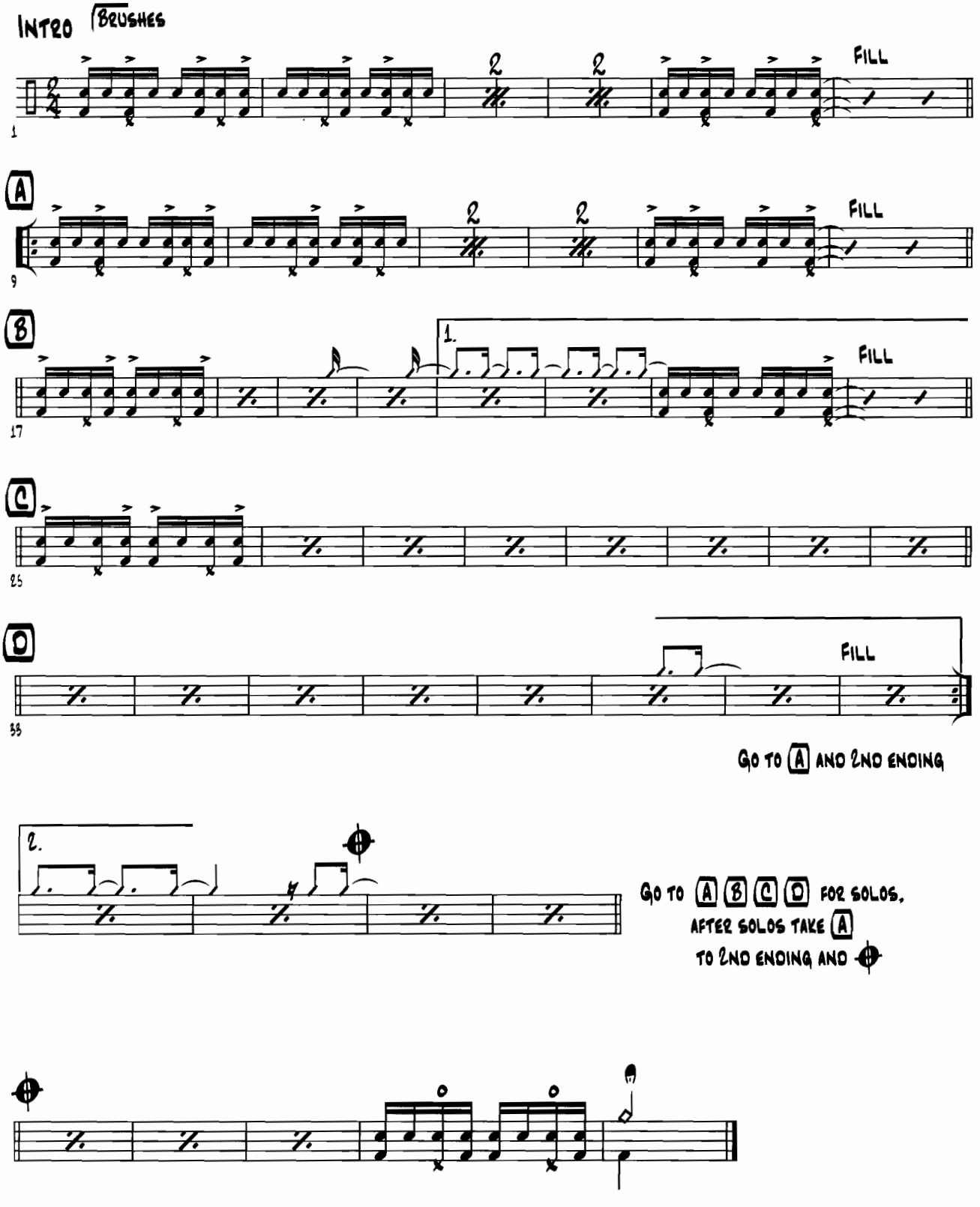
Drums

♩ = 88

RIO

(bossa nova)

Nelson Faria



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PERFORMANCE NOTES AND EXTRACTED EXAMPLES

Piano:

Listen to the character of each short phrase. Though the structure of the tune is "abacab", Cliff varies the texture of each "a" to create variety.

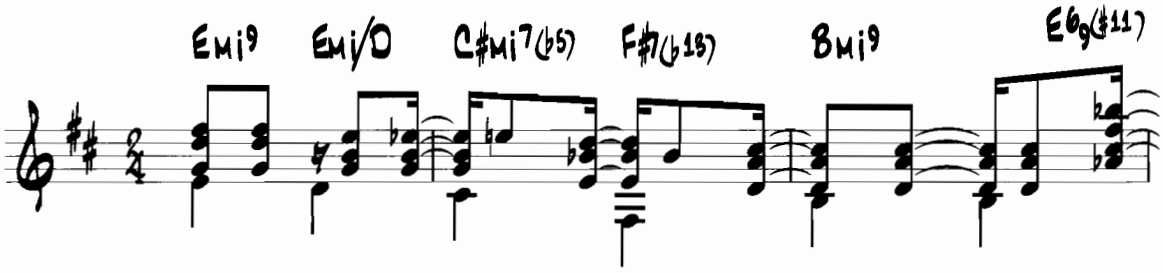
Drums:

At 1"31", listen to the sense of forward motion and "lift" that Paulo creates by using his hi-hat to accentuate the up beats. Note that he slightly brings up the intensity for the guitar and piano solos.

Guitar:

Listen to how Nelson uses inner melodies in his accompaniment.

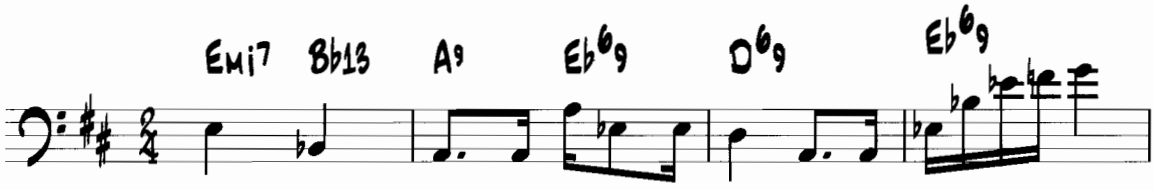
2'17"



Bass:

1'37"-1'42" (bars 21-24)

This part occurs during the guitar solo. Listen to how David exploits the possibilities of the bass in the motion to the 10th of the E♭ 6/9 chord.



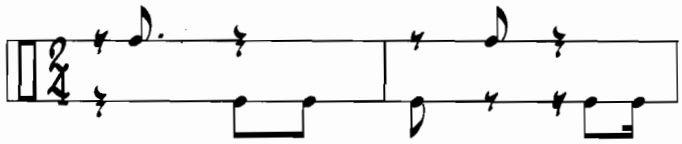
CHAPTER 3

PARTIDO ALTO

GENERAL INFORMATION

Partido-alto was traditionally a way of playing samba in a small formation. In performance two or more singers usually improvise the lyrics as part of a competition.

Musically it is characterized by the rhythmic pattern played on the *pandeiro* and by one of the common *agogô* phrases:

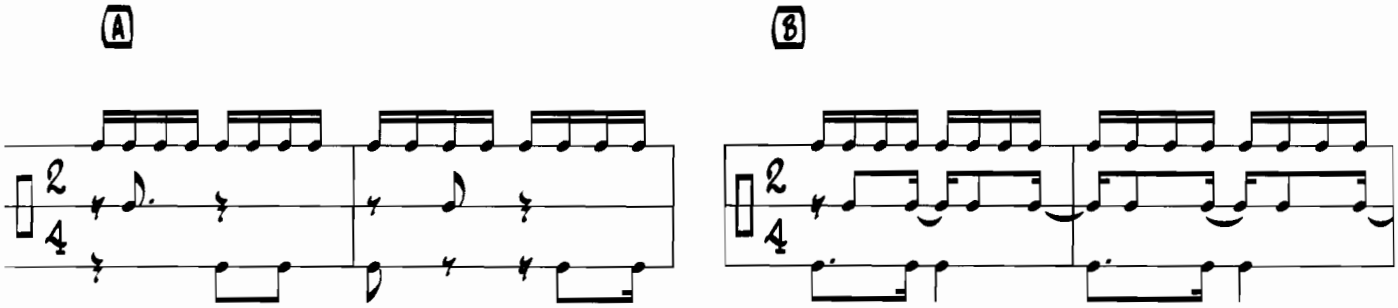


In contemporary practice, this pattern is used by the rhythm section as an underlying reference.

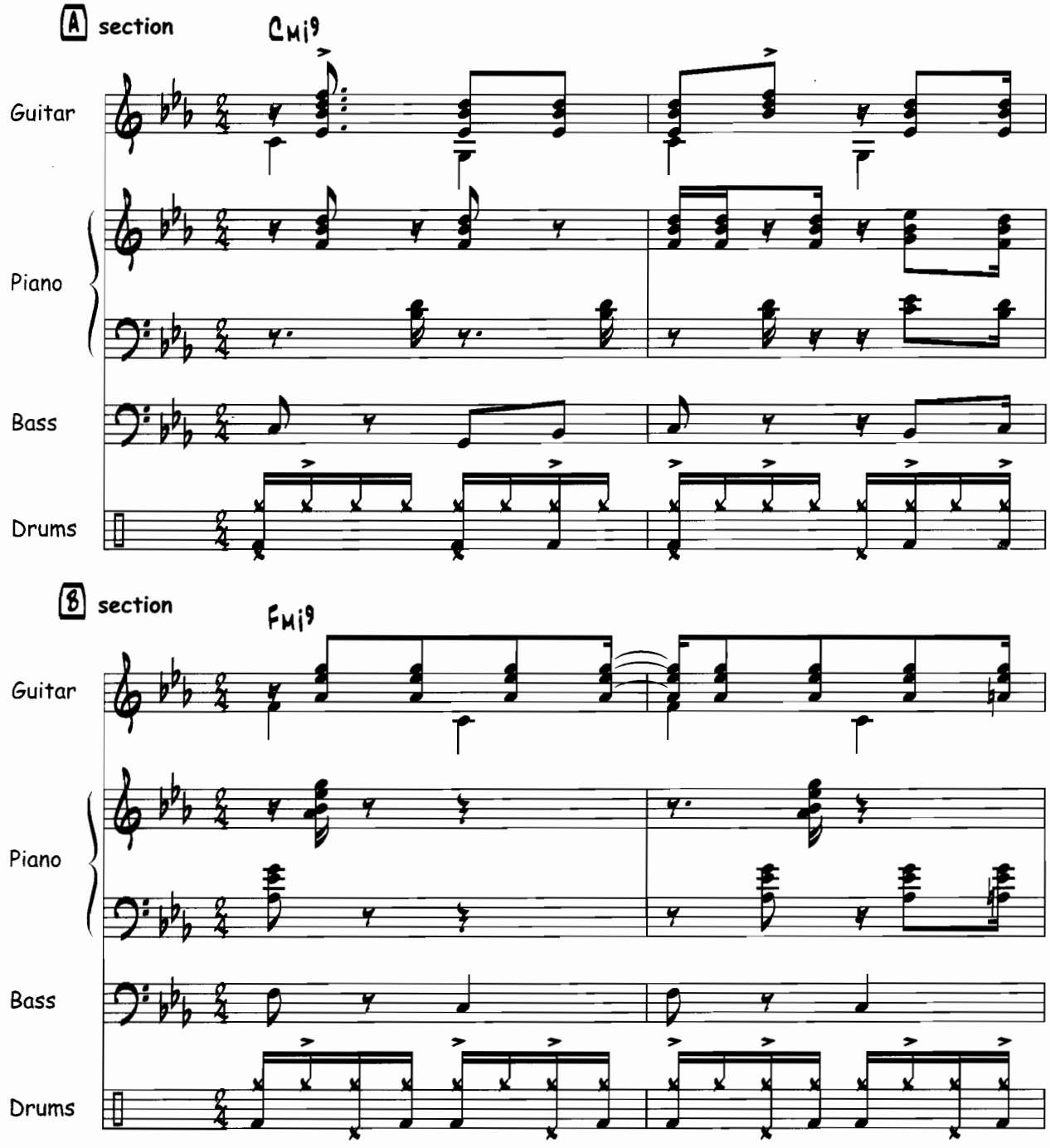
Partido-alto has been made popular by such artists as Martinho da Vila, Clementina de Jesus, João Bosco and Toninho Horta.

UNDERLYING RHYTHMIC REFERENCE

The partido-alto example in this book is the song *Brooklyn High*. The song uses the partido-alto patterns in the A section and straight samba in the B section.



SAMPLE PARTS



FORM:

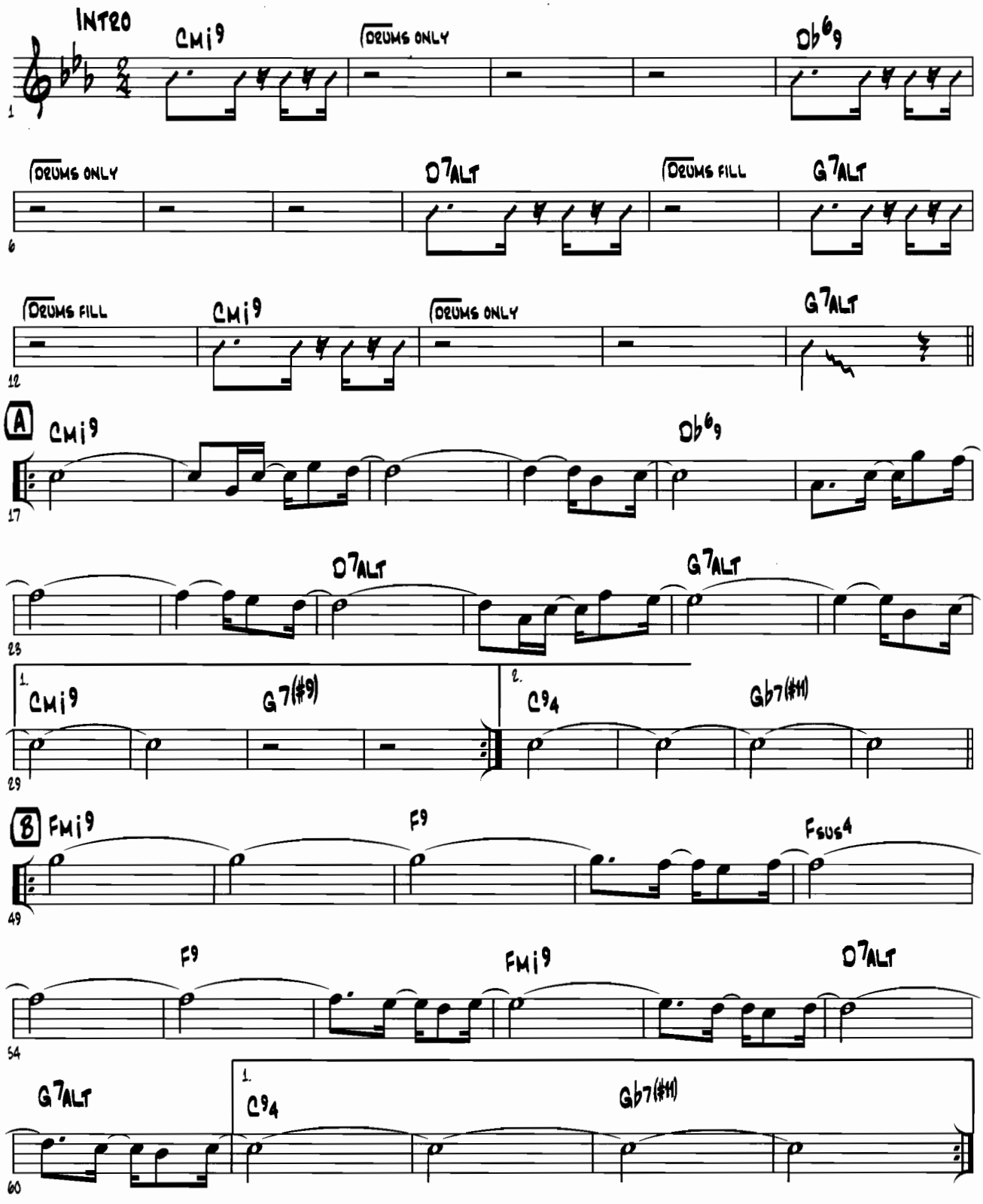
Intro, Melody on Piano A A
Melody on Guitar B B
Guitar solo A A / Piano solo B B / Drum solo C
Melody on Piano D

Track 07
♩ = 126

BROOKLYN HIGH

(partido-alto)

Nelson Faria



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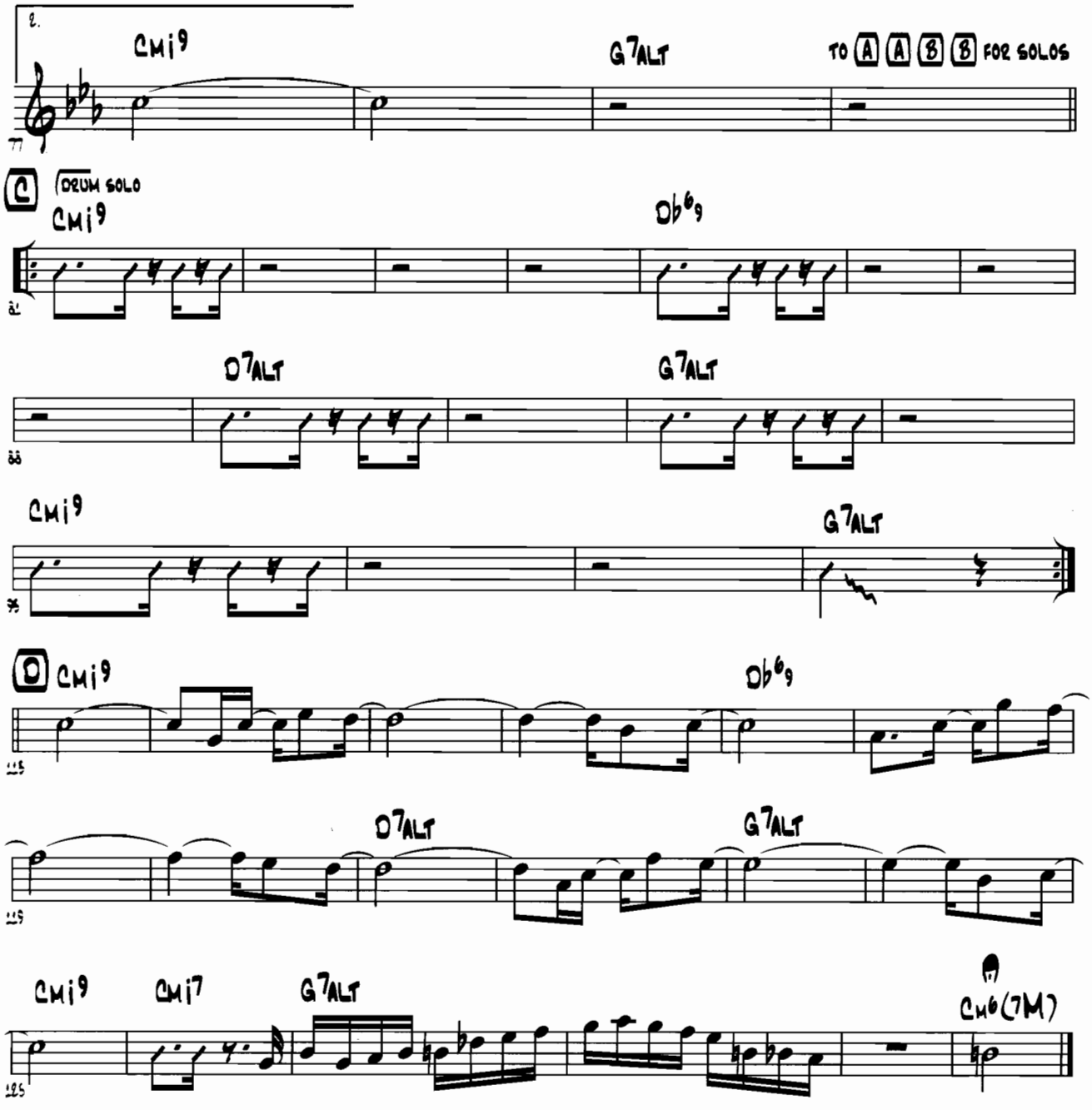
Brooklyn High 2/2



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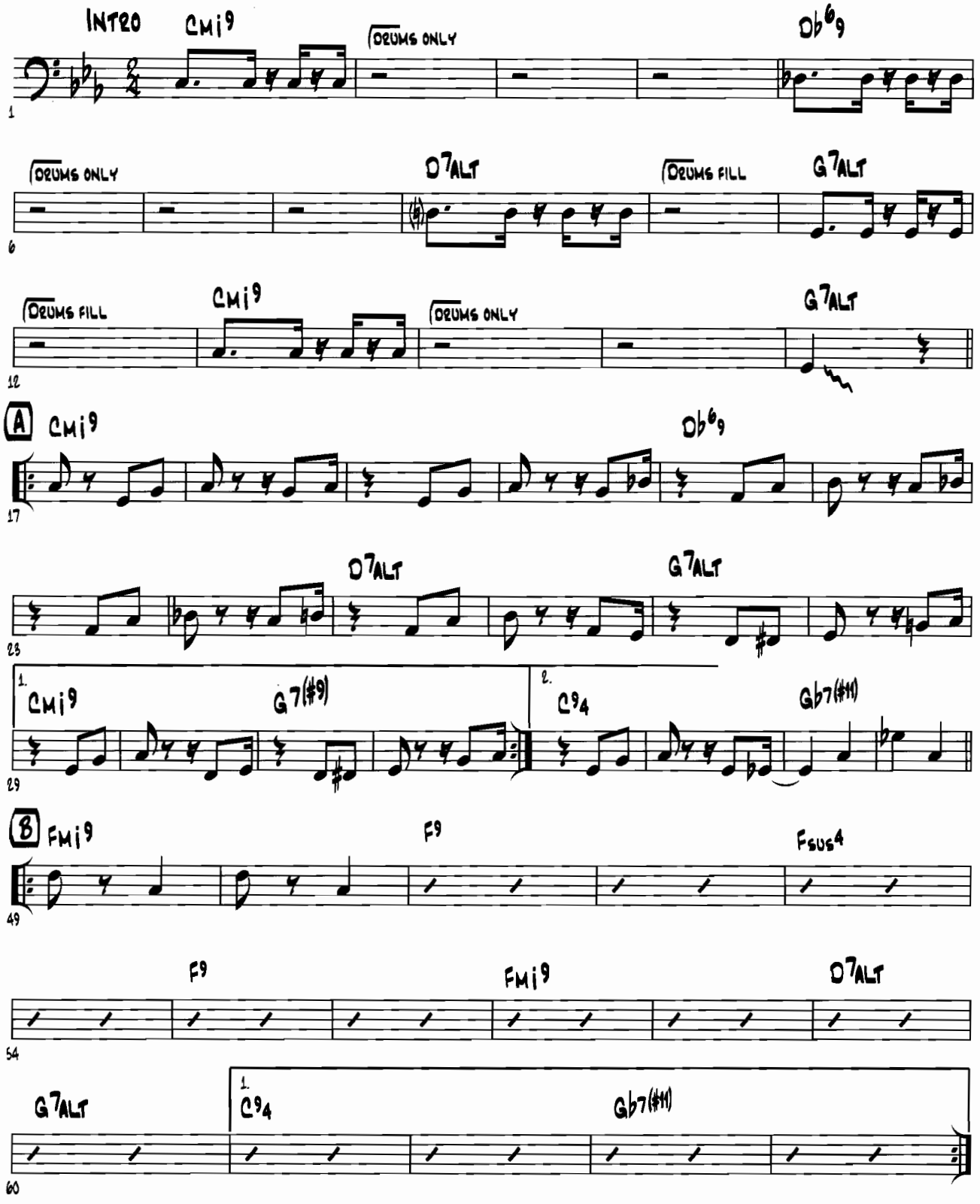
Bass

♩ = 126

BROOKLYN HIGH

(partido-alto)

Nelson Faria



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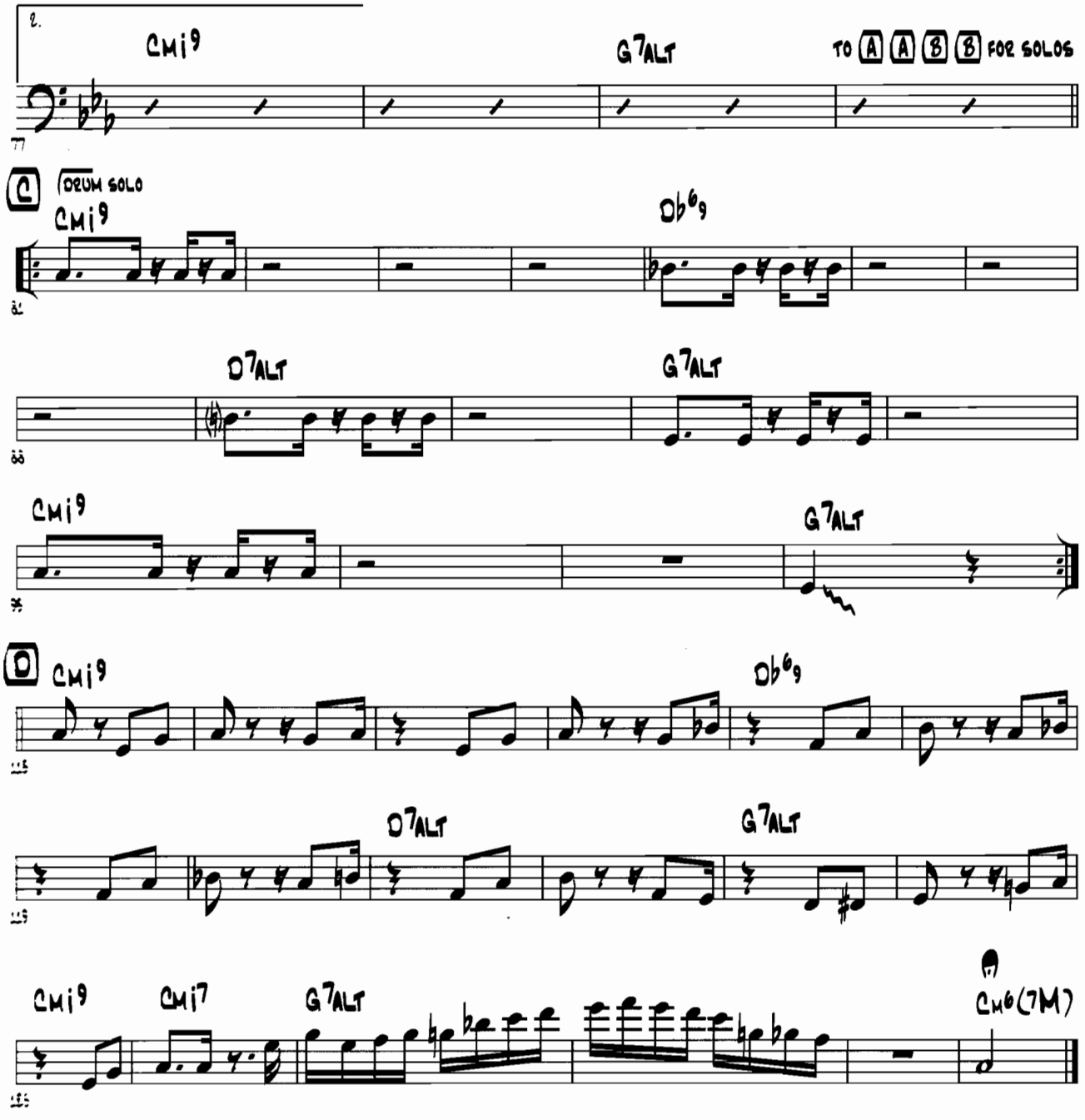
Brooklyn High/Bass 2/2



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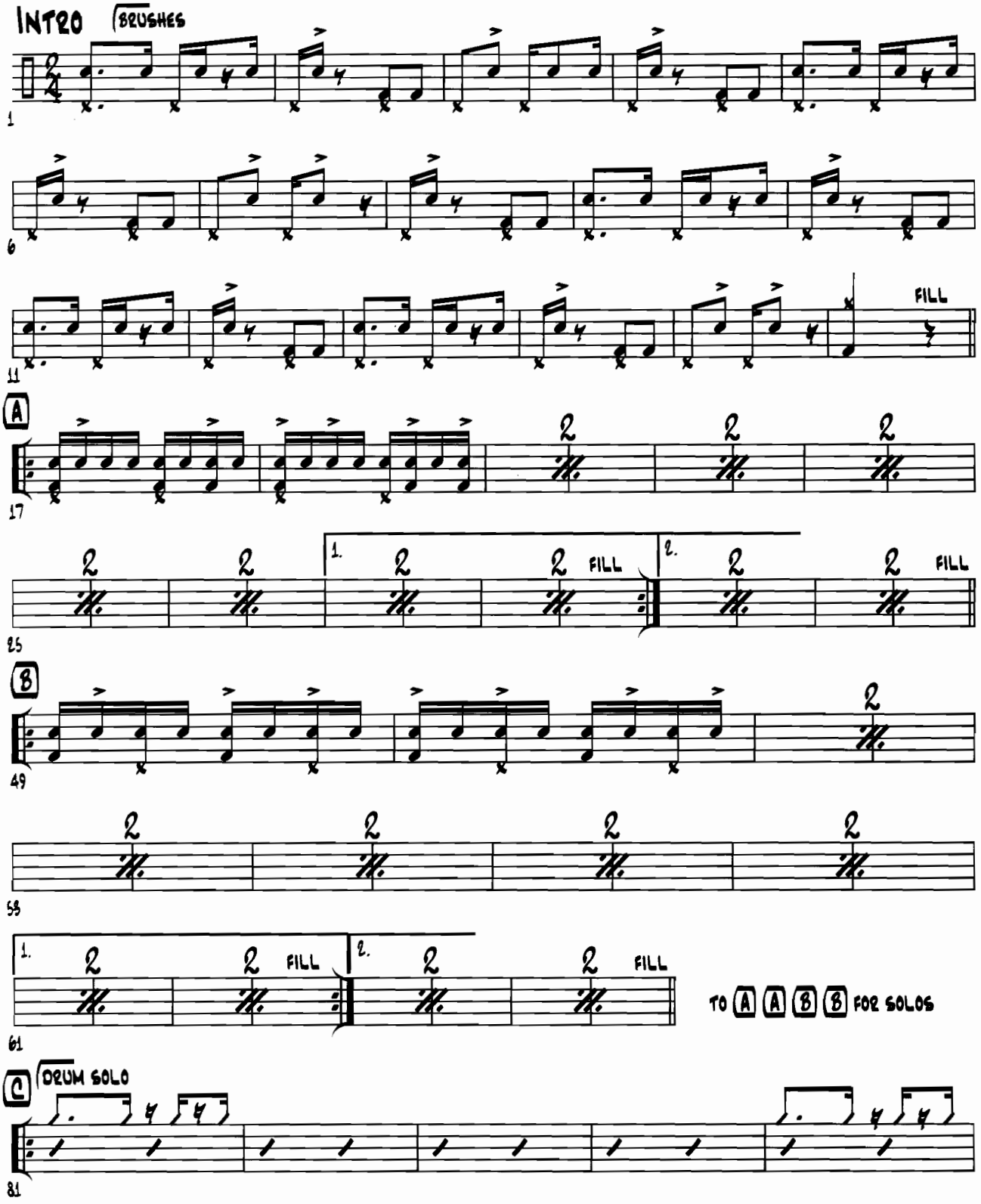
Drums

♩ = 126

BROOKLYN HIGH

(partido-alto)

Nelson Faria



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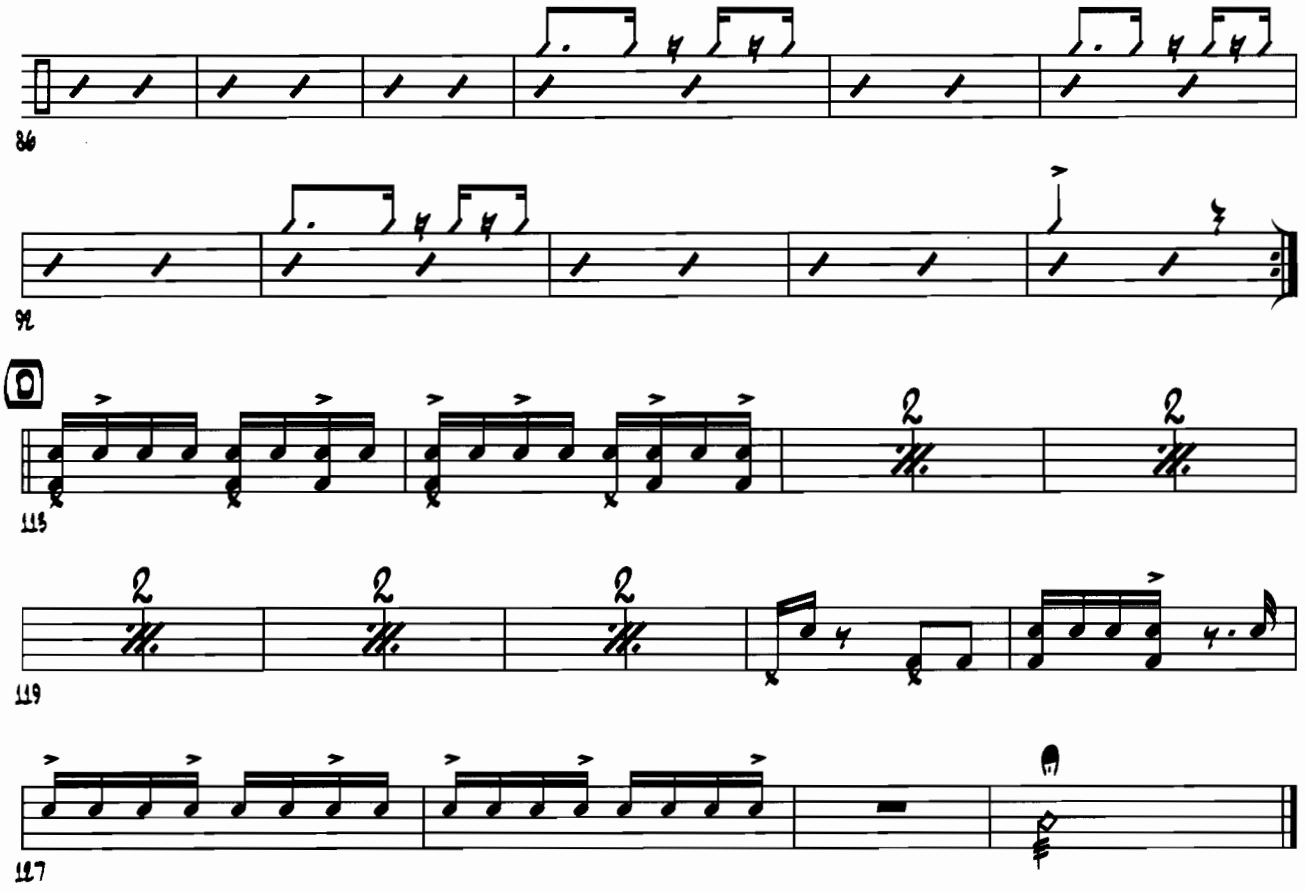
Brooklyn High/Drums 2/2



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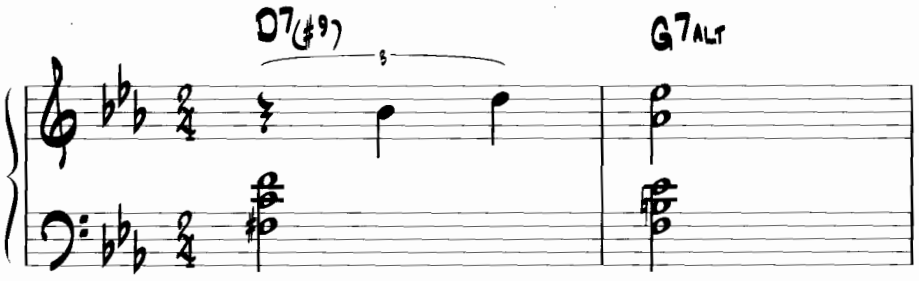
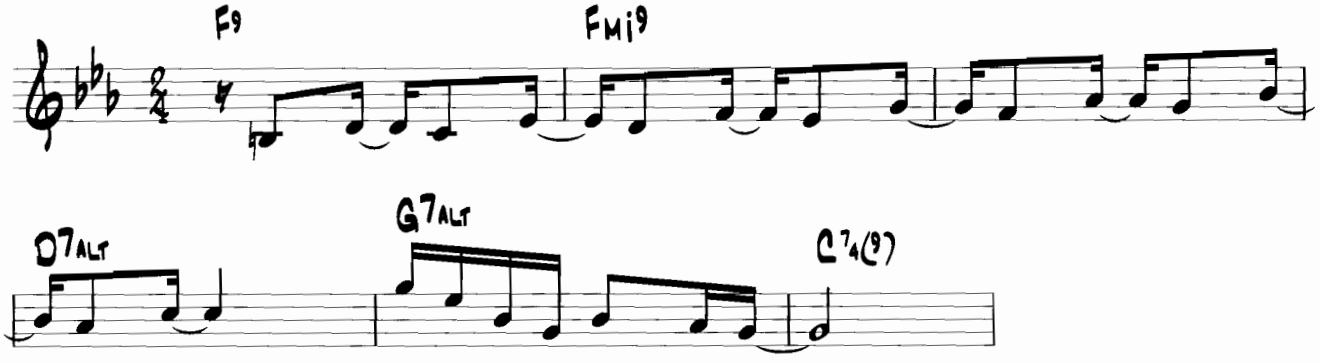
PERFORMANCE NOTES AND EXTRACTED EXAMPLES

Piano:

At 0'56" (bars 59-60), Cliff plays a figure from the quarter-note triplet level of time, providing a looser feel than if he had stayed in the 16th-note level.

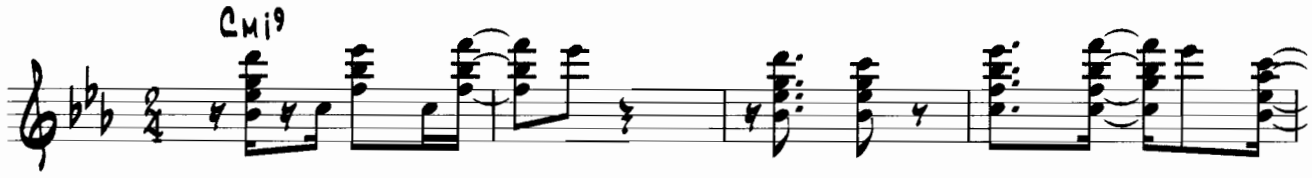


1'54": This rising syncopated line is constructed of broken thirds and finished off with an arpeggio which provides some of the altered tones of the G7. Cliff uses a legato but slightly detached touch and accents the last 16th-note of each group, much as Paulo does in his cymbal pattern.

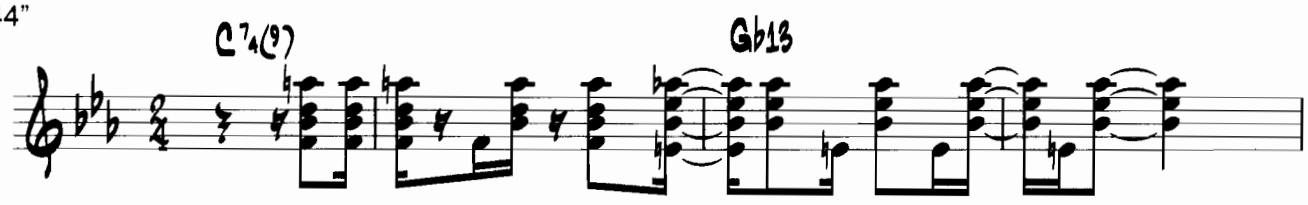


Guitar:

1:32". Nelson uses chord melody texture in the second sixteen bars of his solo to create contrast and raise the intensity. At 1'44" Nelson ends his solo playing a syncopated pattern.

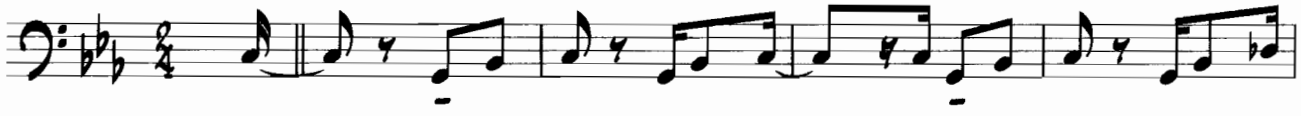


1'44"



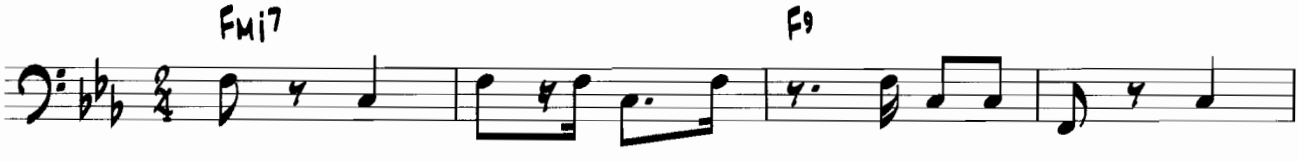
Bass:

At 0'16" (bar 17-20) check out Itaiguara's articulation as he provides an energetic and steady bottom. Though he accents the low notes on the second downbeat of each measure, the intensity is not equal. The first note of each two-bar group gets a slightly deeper emphasis.



1'01"-1'04" (bar 65-68)

Itaiguara uses syncopation and octave displacement to create intensity during piano solo.



Drums:

Paulo's brushwork is fundamental to the feel and flow of the groove. Pay attention to how he shifts the accent pattern throughout the track. He uses them to either play the rhythmic figures as written, to set them off with complementary phrases, and/or to create asymmetrical "over-the-bar-line" phrases.

CHAPTER 4

CHORO

GENERAL INFORMATION

Choro first appeared in Rio de Janeiro in the 1870's. With roots in the polkas, schottishes, and waltzes of the European salon music which had arrived to the cosmopolitan city in the 1840's, choro grew out of the backyard gatherings of amateur and semi-professional musicians. The original instrumentation contained flute, *cavaquinho* (soprano guitar), and one or two guitars. The flute provided melody, the cavaquinho rhythm and harmony, and the guitars harmony and contrapuntal bass lines (*baixaria*). Always preserving the presence of these parts, the instrumentation began to expand to include instruments of the marching bands including trumpet, trombone, clarinet, saxophone and *oficleide*, stringed instruments including bandolim and a second guitar, and pandeiro. While maintaining the rondo form of the imported repertoire, the combination of the underlying rhythm, syncopated lines, and perhaps the character of the original compositions and performances resulted in a uniquely "Brazilian" genre. Choro was adapted by Brazilian composers Chiquinha Gonzaga and Ernesto Nazareth in their works for solo piano and by Heitor Villa-Lobos in numerous works for solo guitar, chamber ensemble, and concertos.

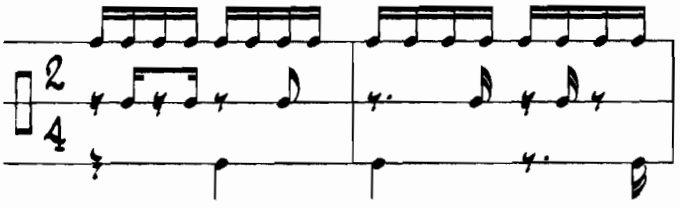
Always an important element of Brazilian popular music, choro has undergone a resurgence of popularity since 1995 amongst practitioners and listeners alike. The vital centers of today are Rio de Janeiro, Brasília, and São Paulo.

Important figures include Joaquim Antônio Callado, Pixinguinha, João Pernambuco, K-Ximbinho, Radamés Gnattali, Jacob do Bandolim, Waldir Azevedo, Paulo Moura, Garôto, Altamiro Carrilho and Ademilde Fonseca.

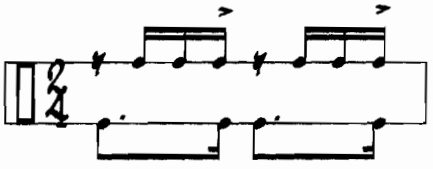
UNDERLYING RHYTHMIC REFERENCE

The song *Saudade do Paulo* opens up with an intro section suggesting a "partido-alto", and on the A section turns into a choro.

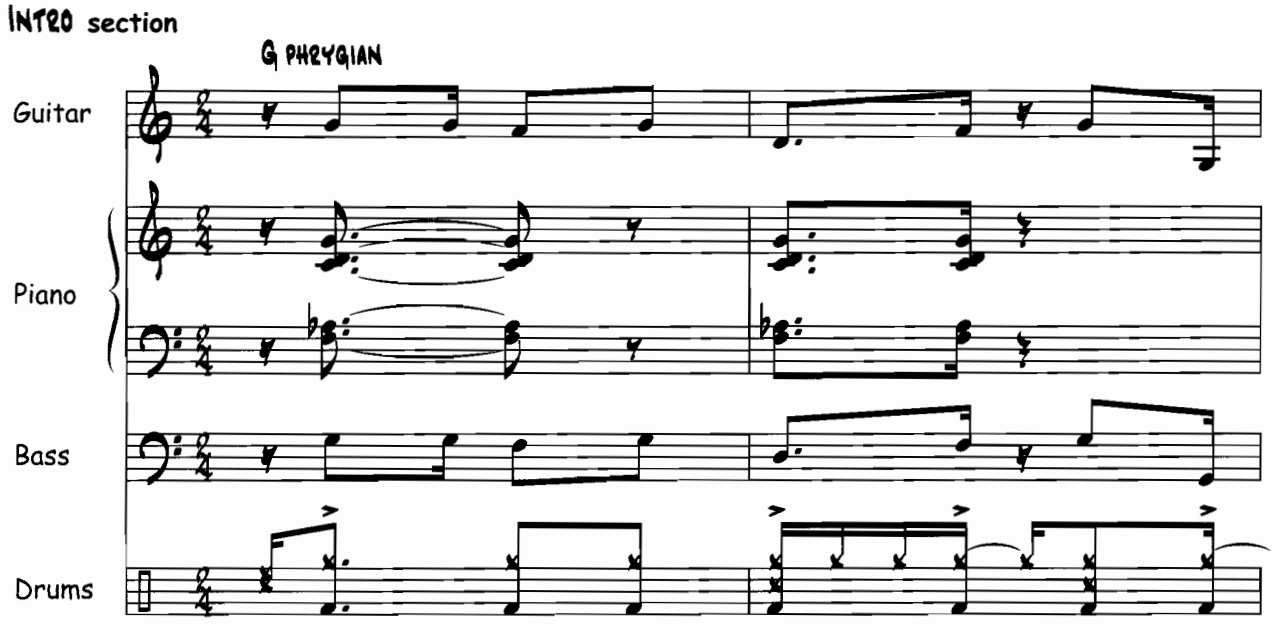
INTRO section

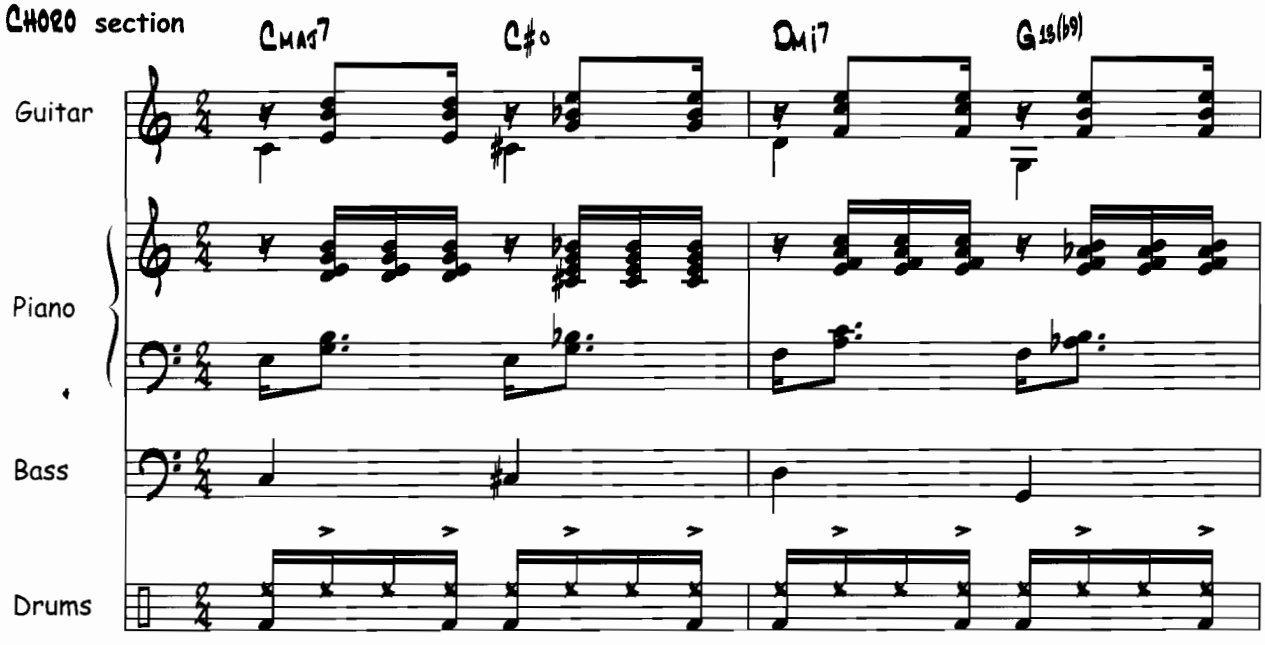


CHORO section



SAMPLE PARTS





FORM

Intro

Melody on Piano (A) (A) / Melody on Guitar (B) / Melody on Piano (D)

Guitar solo (D) / Piano solo (E) / Bass solo (F) 4 times / Drum solo (F) 4 times

Melody on Piano (C) and fine

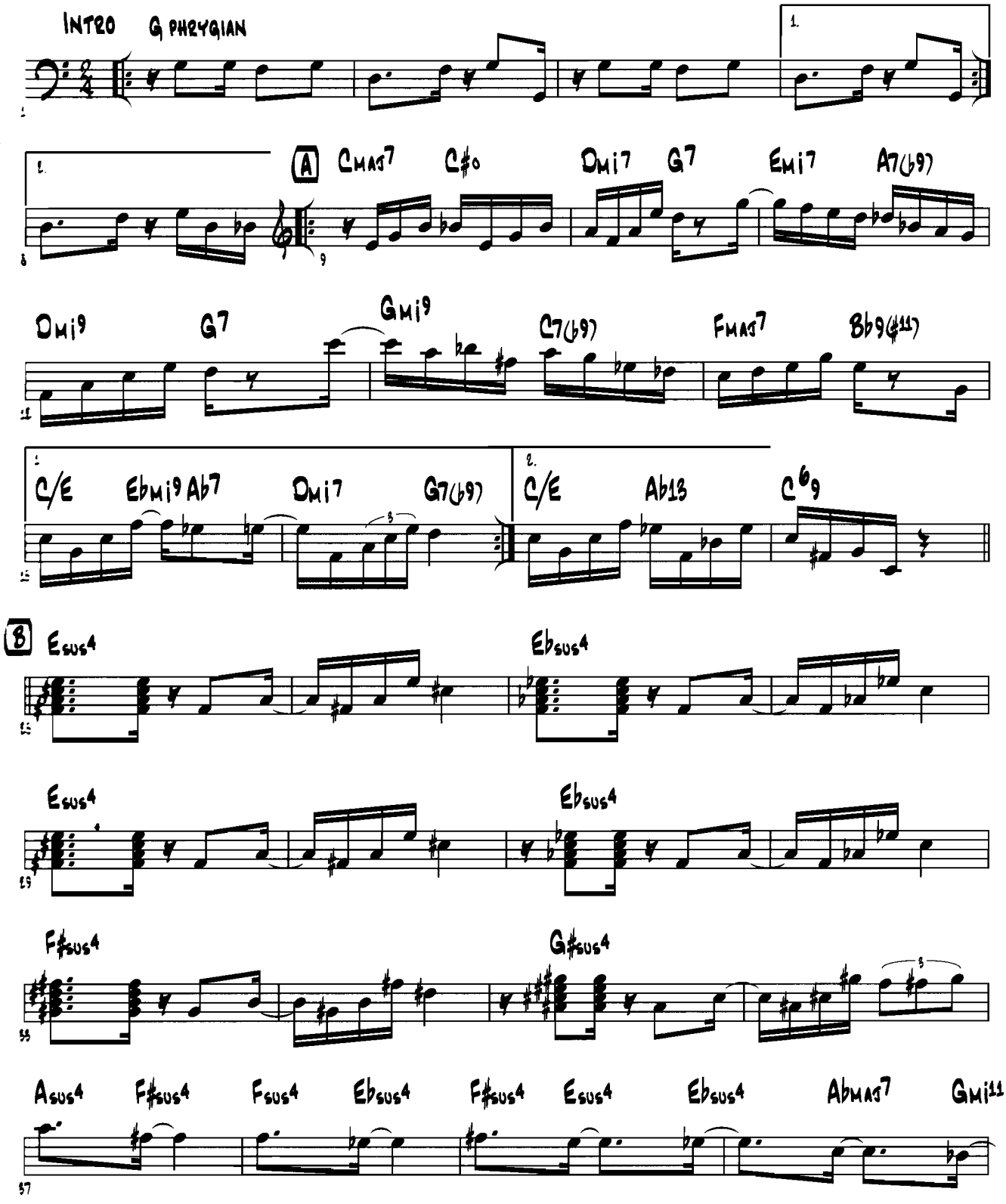
Track 10

♩ = 88

SAUDADE DO PAULO

(choro)

Cliff Korman
Oto Coberg



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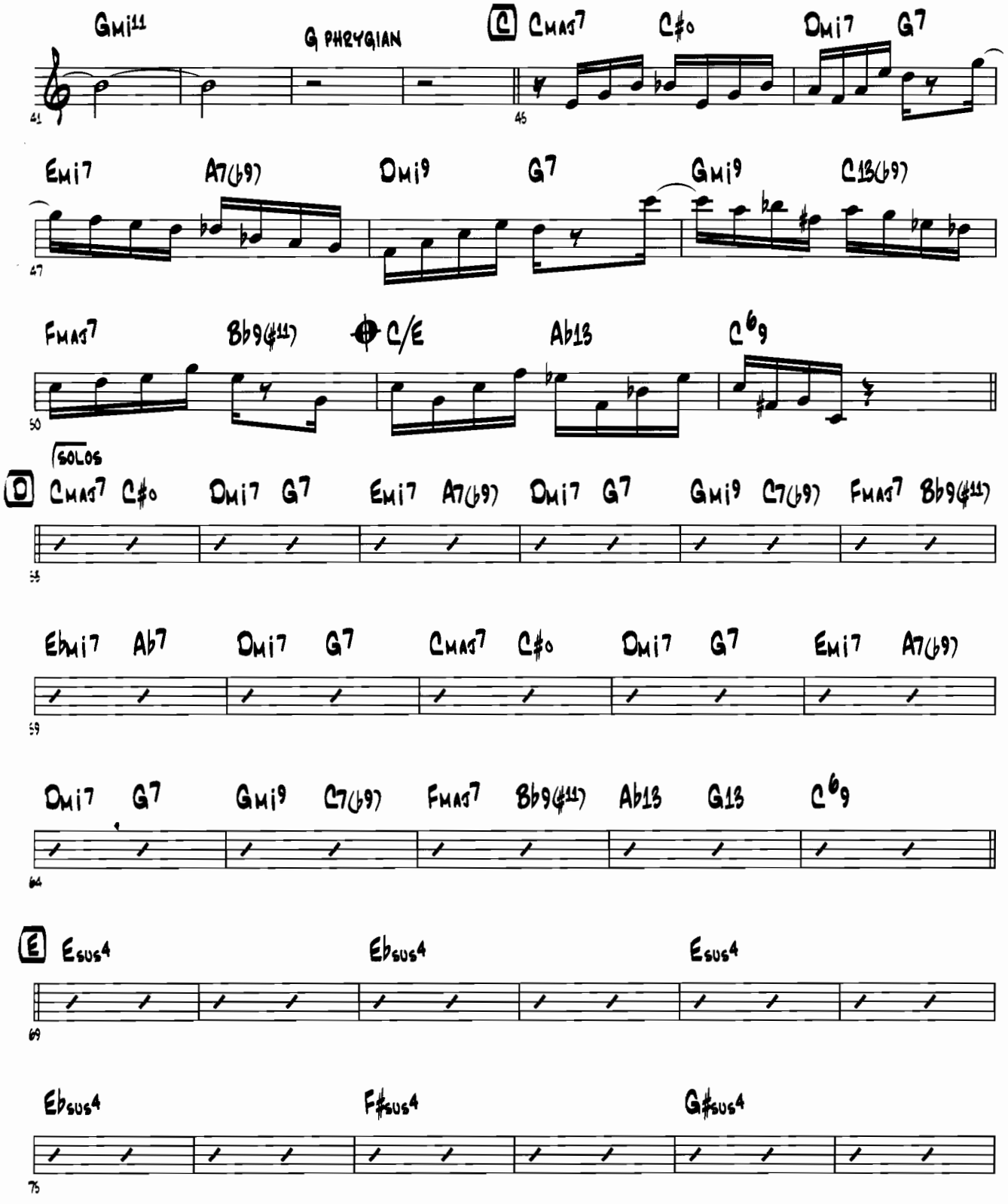
Saudade do Paulo 2/3



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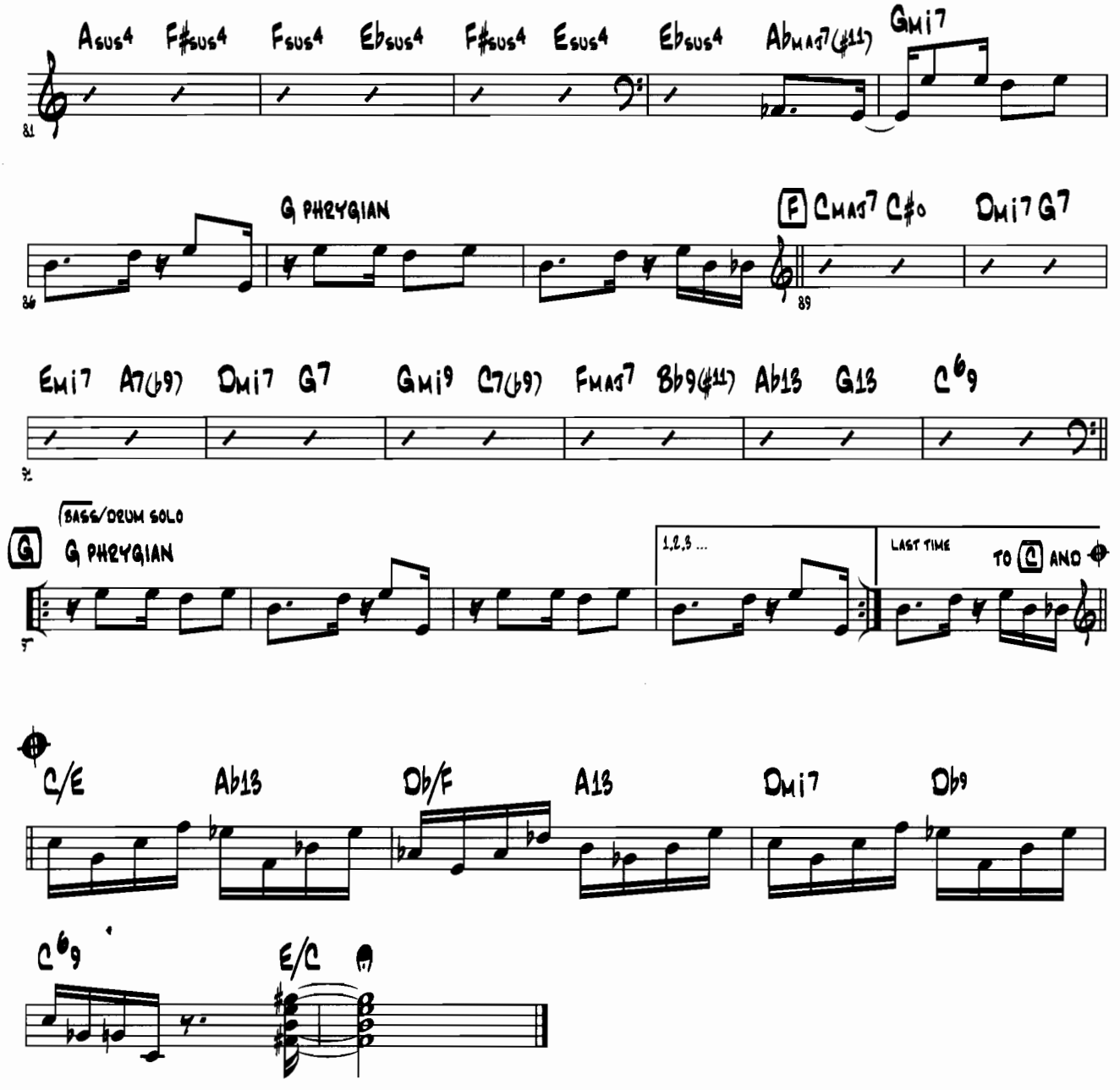
Saudade do Paulo 3/3



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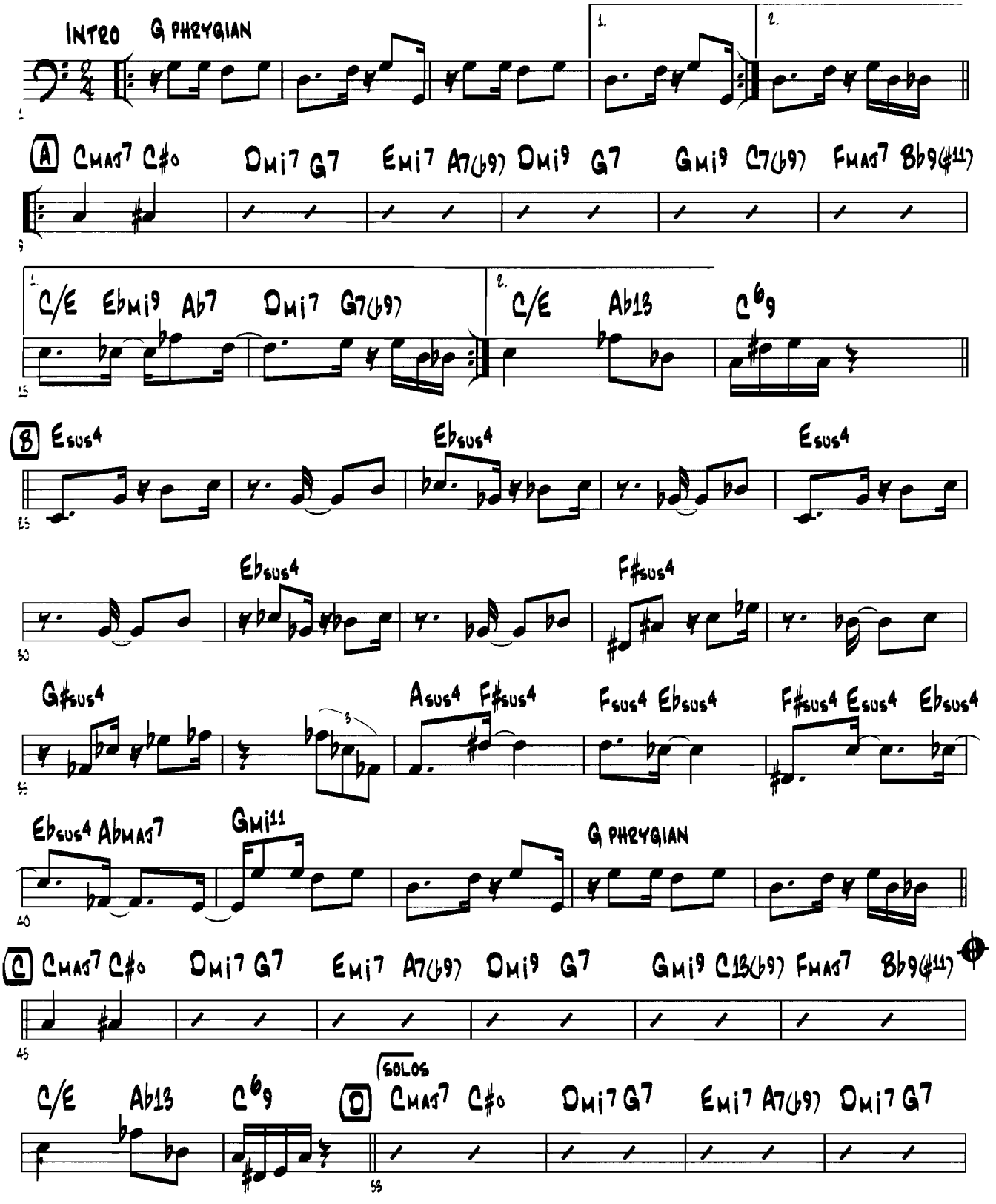
Bass

♩ = 88

SAUDADE DO PAULO

(choro)

Cliff Korman
Oto Coberg



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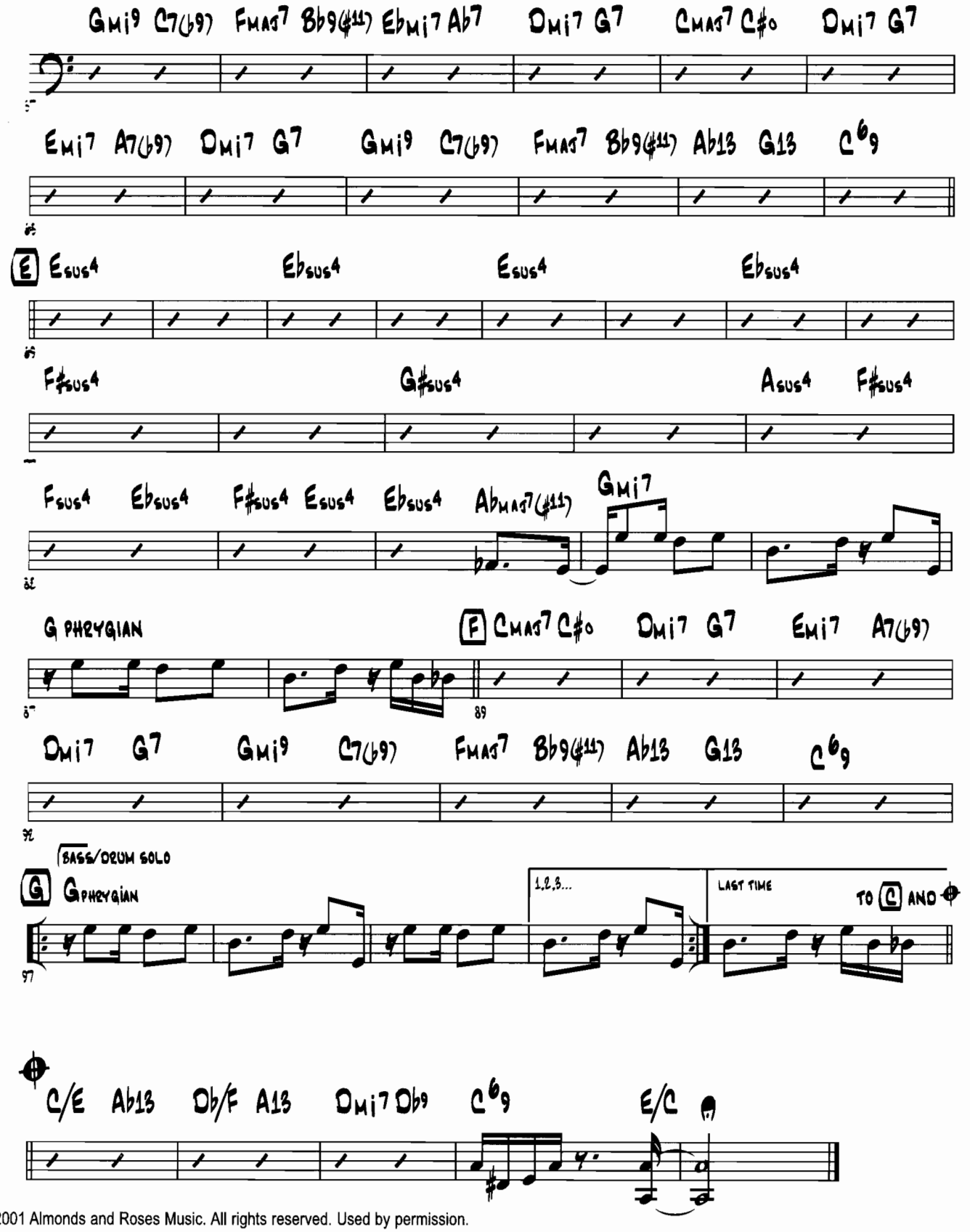
Saudade do Paulo/Bass 2/2



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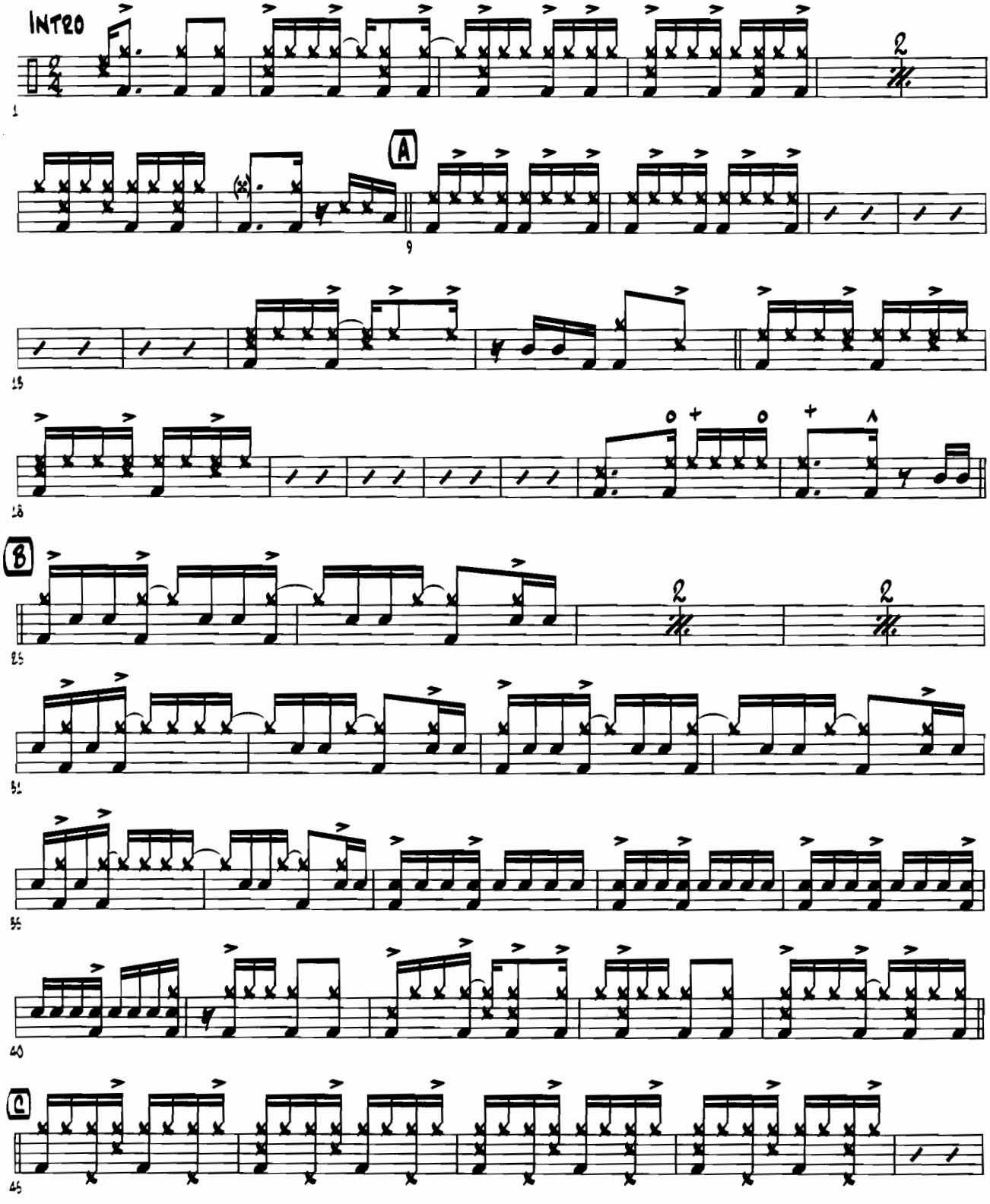
Drums

♩ = 88

SAUDADE DO PAULO

(choro)

Cliff Korman
Oto Coberg



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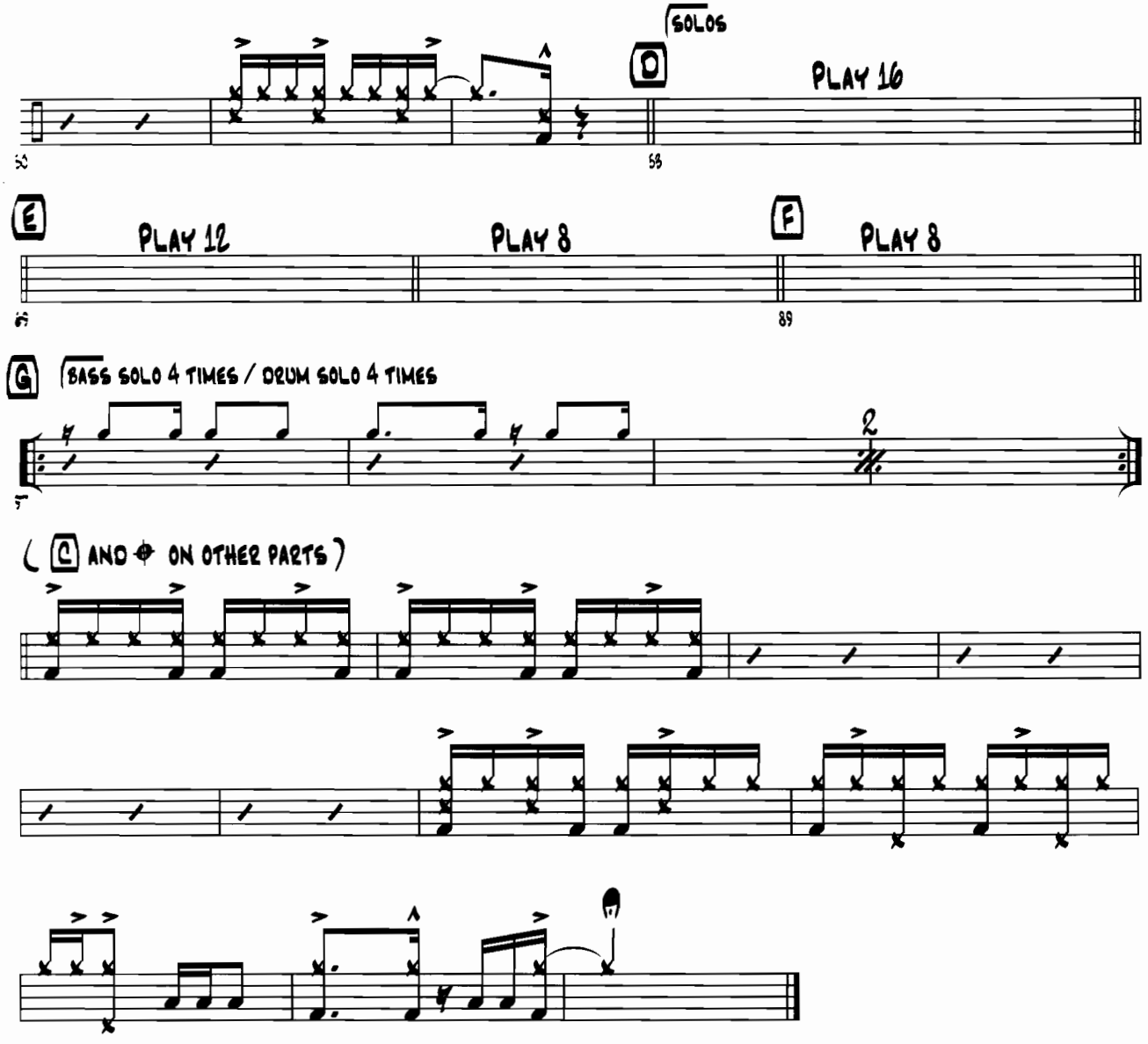
Saudade do Paulo/Drums 2/2



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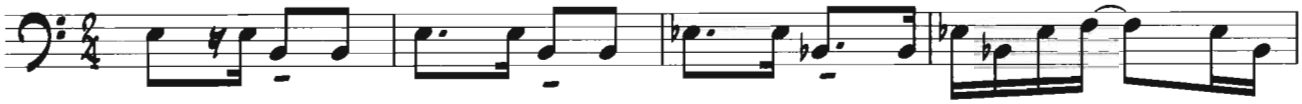
Bass:

David uses articulation, accentuation, and melodic fragments to create an interesting and supportive bass line during the piano solo. Note that he repeats this idea in the following four bars, demonstrating invention, awareness, and control.

time: 1'19"



CHAPTER 5

BAIÃO

GENERAL INFORMATION

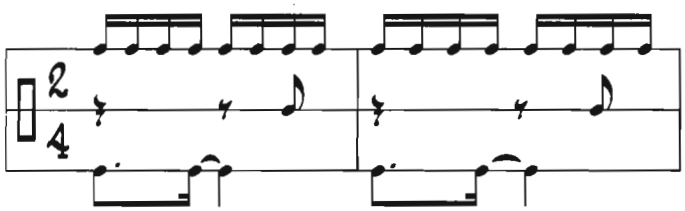
From the north east of Brazil, the term "baião" originally referred to an instrumental interlude between vocal parts of a musical contest. The genre entered popular music in 1946 with the release of accordionist Luis Gonzaga's song "Baião".

Baião saw international success in the 1950's; Waldir Azevedo's *Delicado* was covered by both Percy Faith and Stan Kenton's Orchestras. The underlying rhythm exhibits similarity to the *habanera* pattern found in many Afro-Caribbean musics.

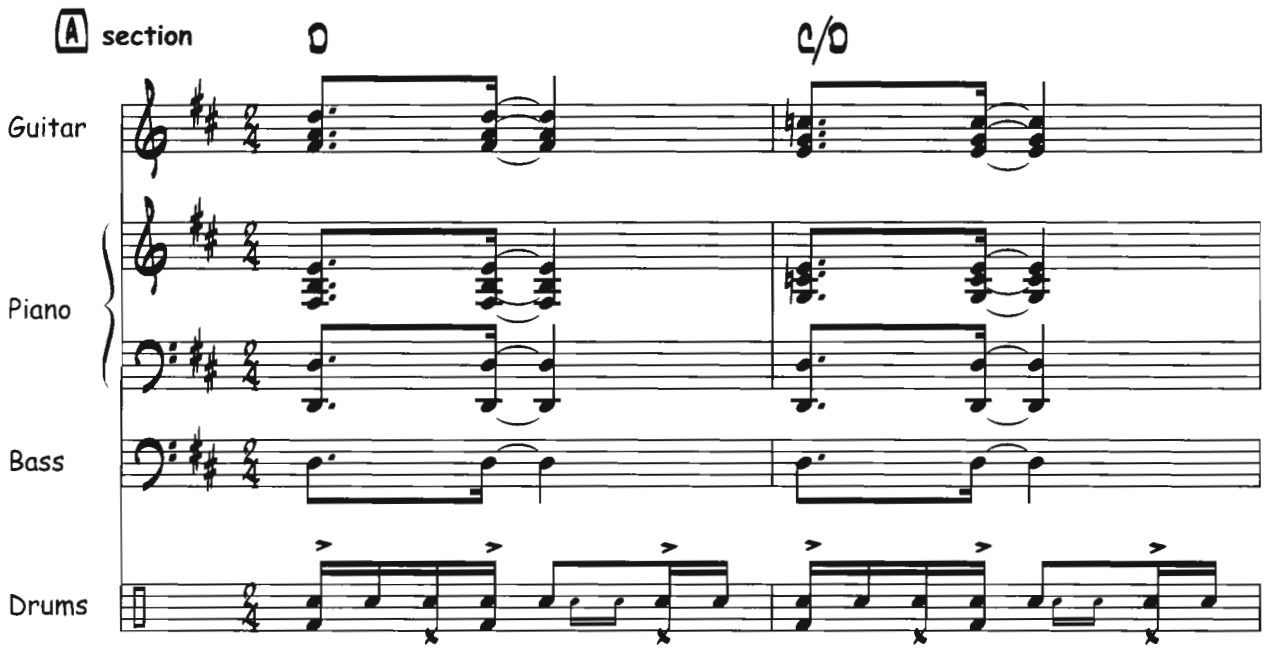
The folkloric instrumentation normally includes accordion, triangle, and *zabumba*. Harmonically and melodically the baião frequently uses the mixolydian or lydian b7 modes.

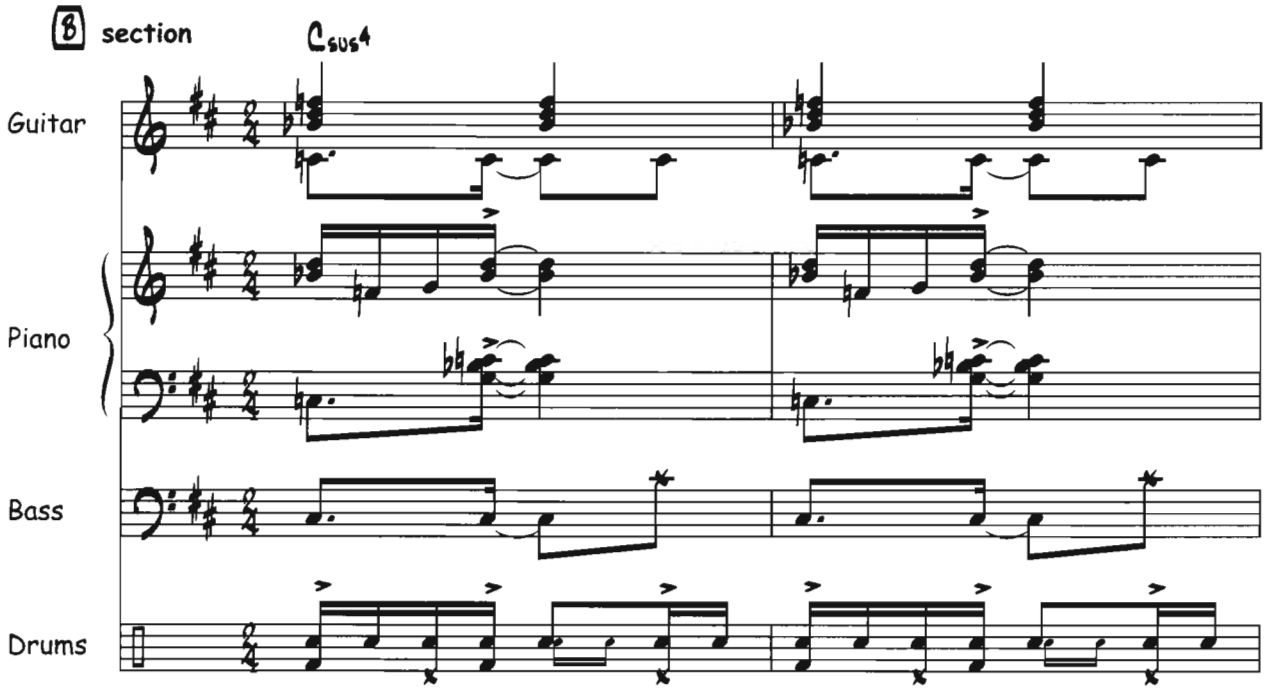
Some important figures in the tradition of baião are Luiz Gonzaga, Dominguinhos and Jackson do Pandeiro.

UNDERLYING RHYTHMIC REFERENCE



SAMPLE PARTS





FORM

Melody on Guitar and Piano A
Melody on Guitar B
Melody on Piano C w/ pickups
Melody on Guitar D
Melody on Piano E
Guitar and Piano solo F 4 times
Melody on Guitar G
Melody on Piano H
Drum solo I
Melody on Guitar J
Melody on Piano K
Drum solo I
Melody on Guitar J
Melody on Piano K
Melody on Guitar L
Melody on Piano M

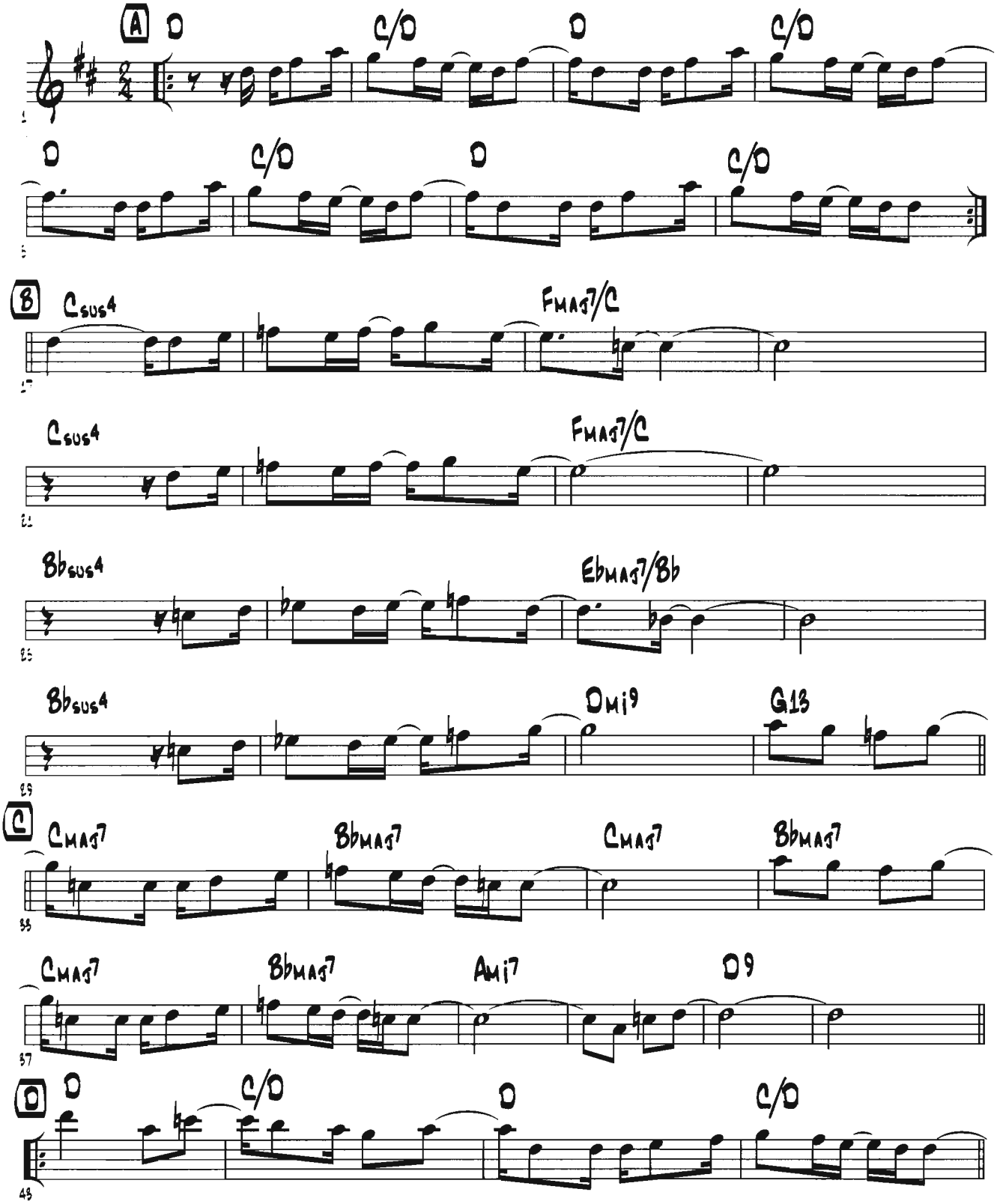
Track 13

♩ = 116

PLAYGROUND

(baião)

Nelson Faria



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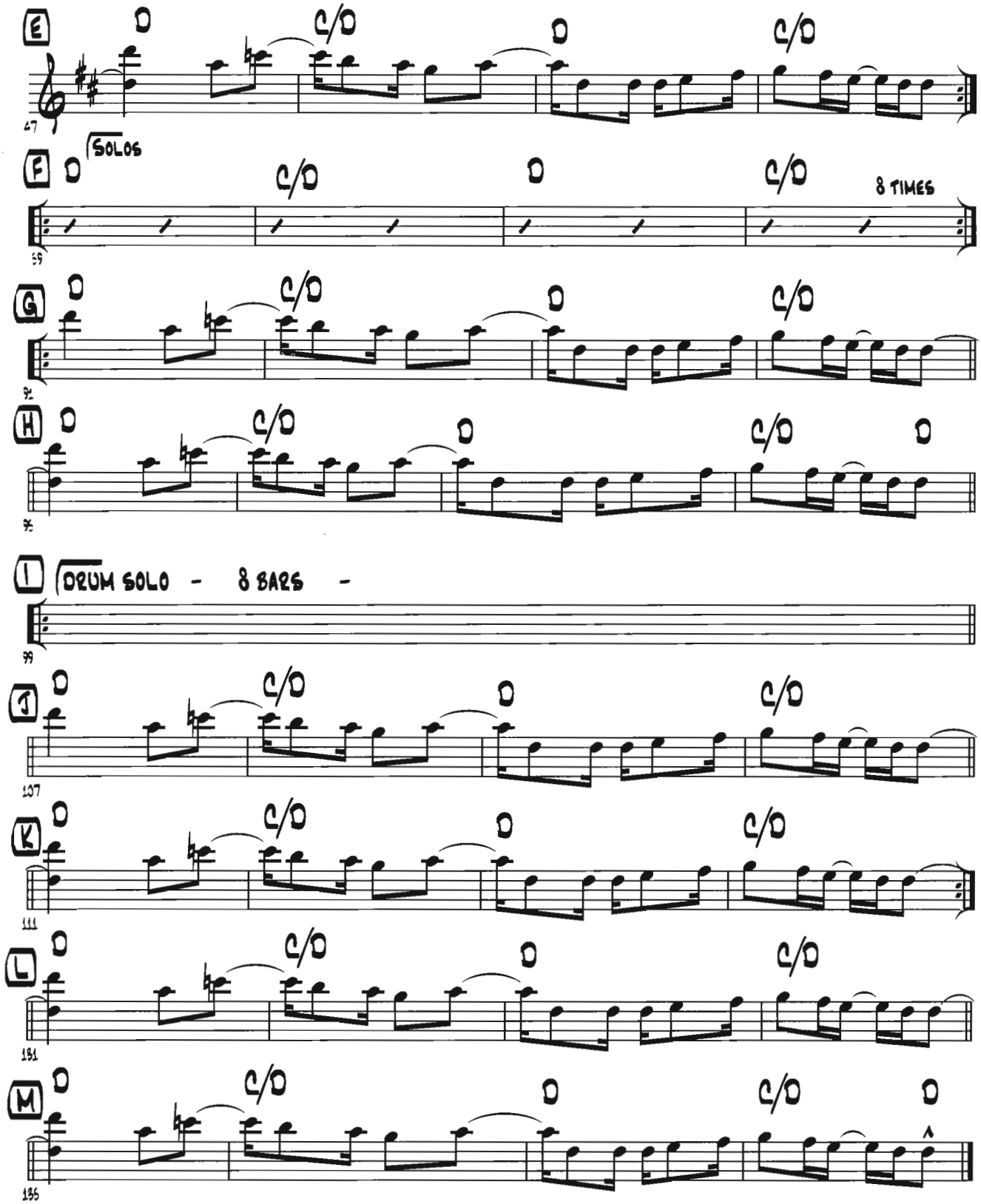
Playground 2/2



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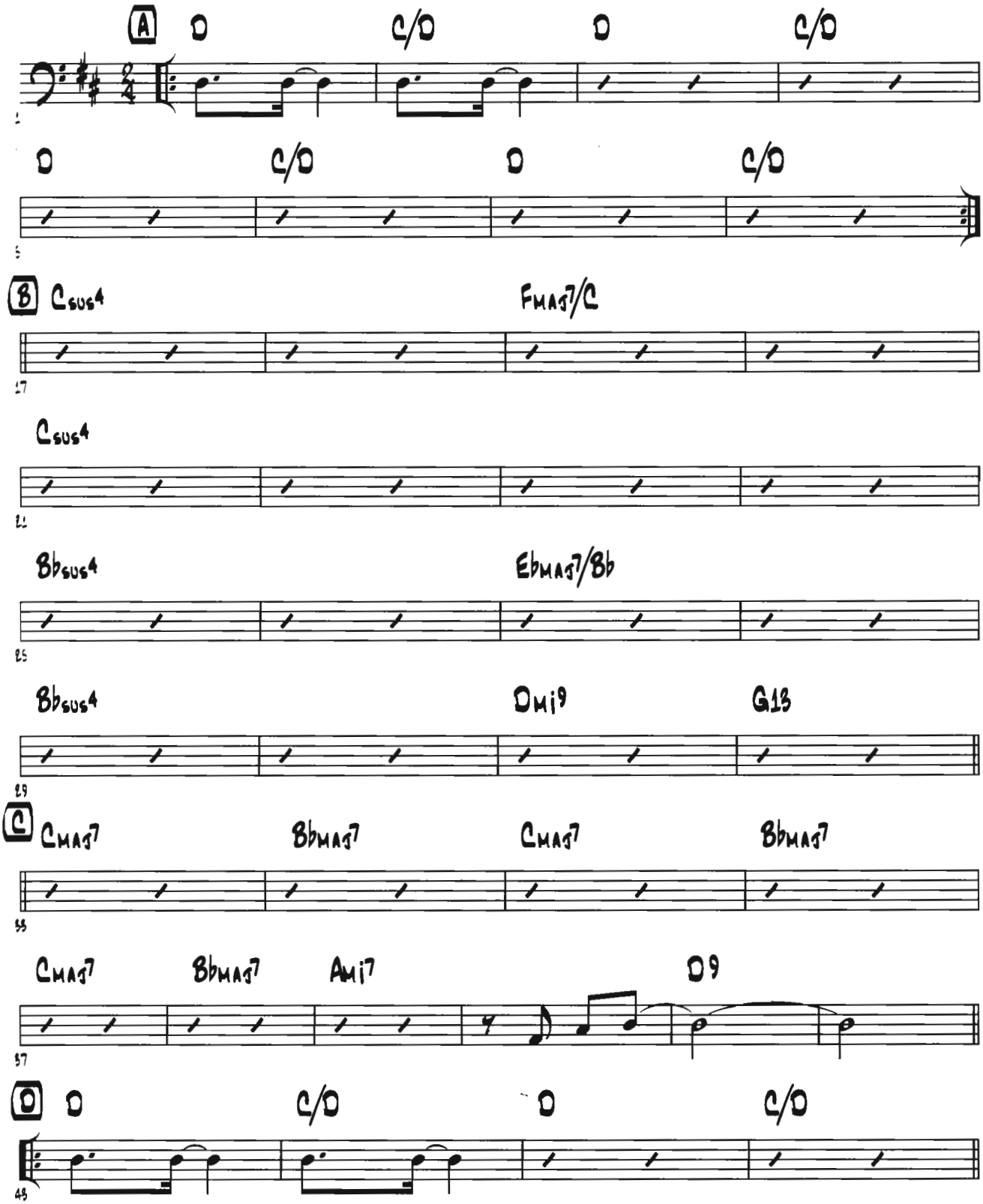
Bass

♩ = 116

PLAYGROUND

(baião)

Nelson Faria



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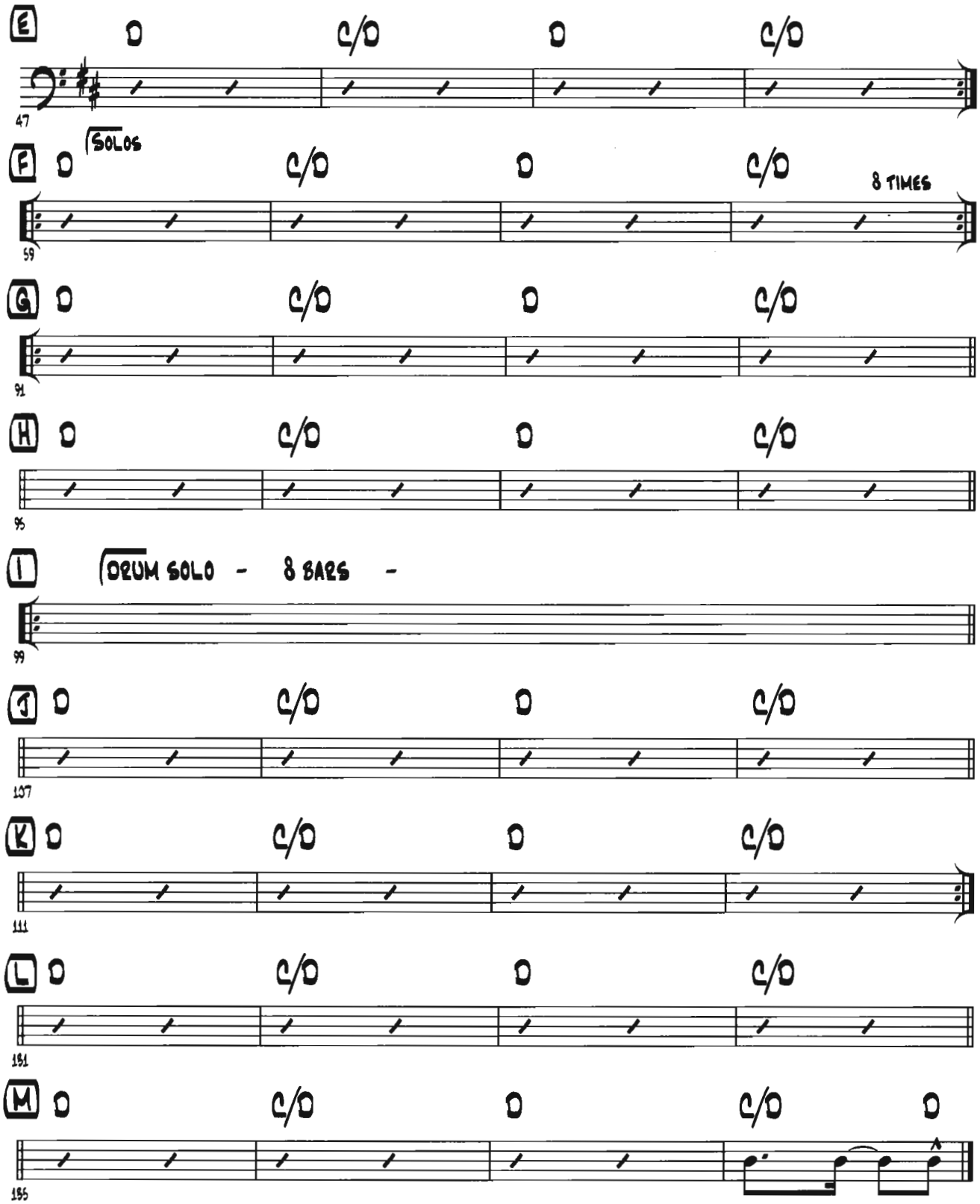
Playground/Bass 2/2



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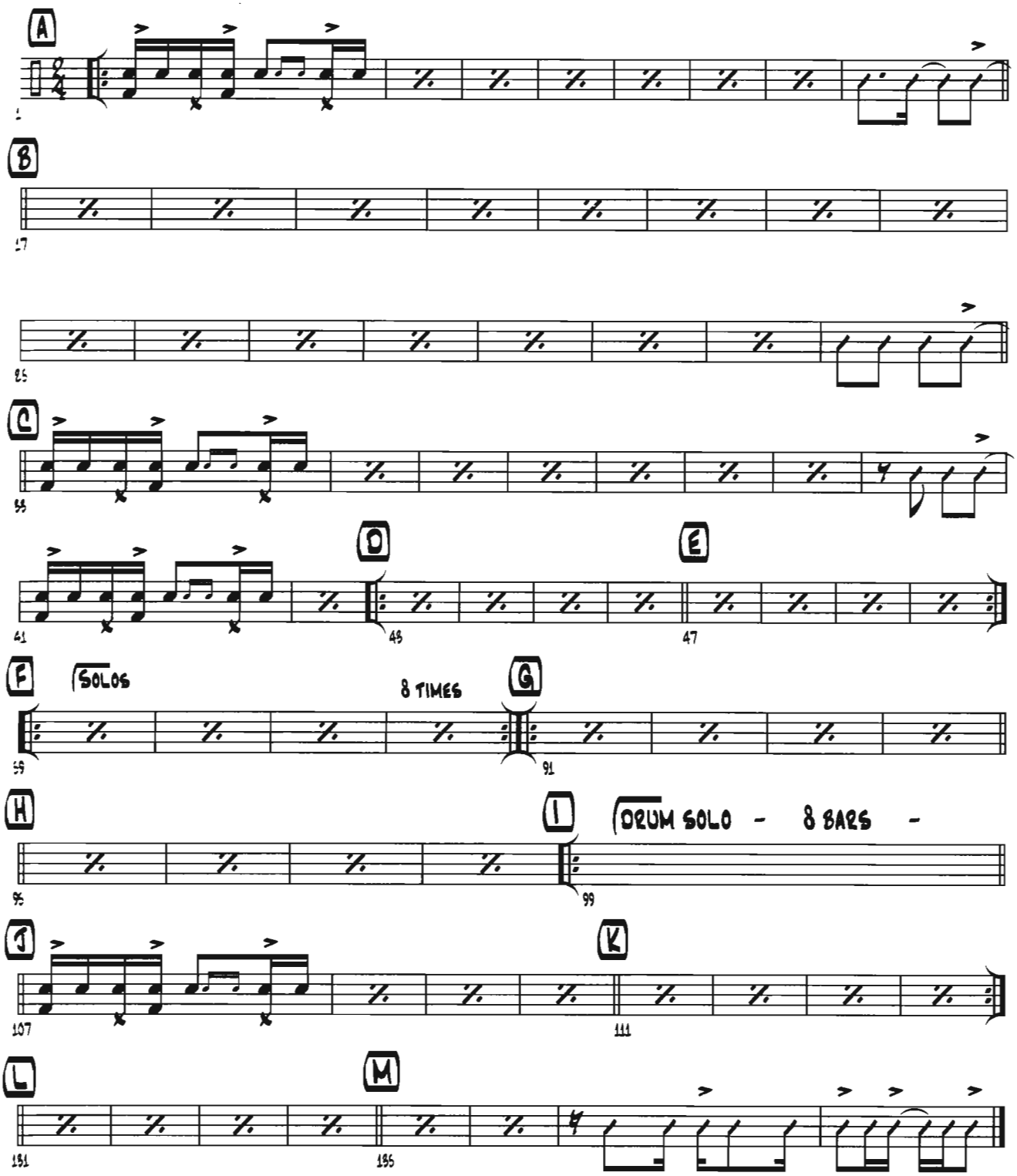
Drums

♩ = 116

PLAYGROUND

(baião)

Nelson Faria



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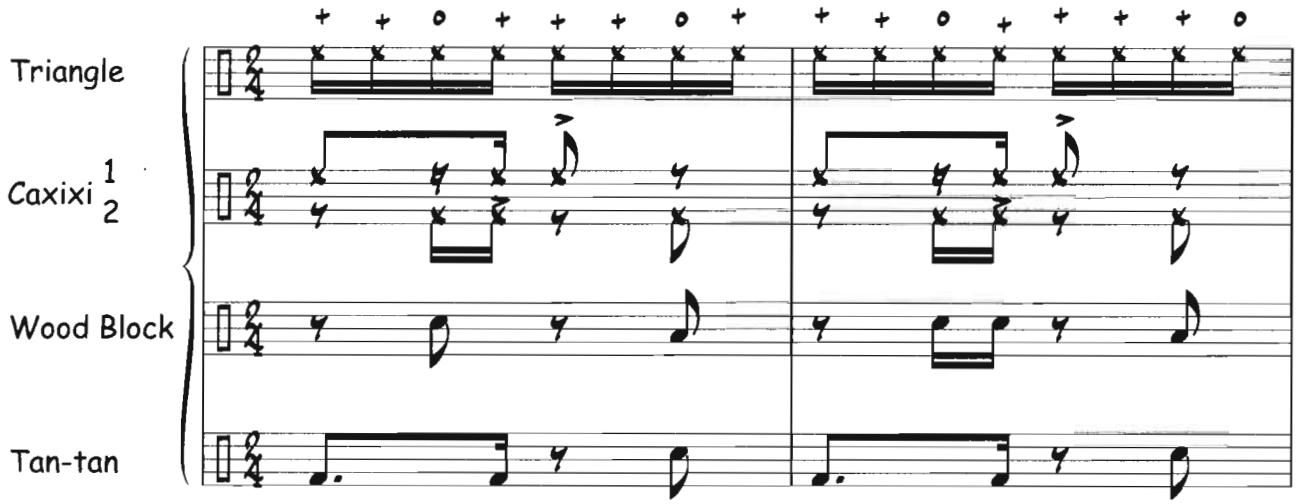
PERFORMANCE NOTES AND EXTRACTED EXAMPLES

Percussion:

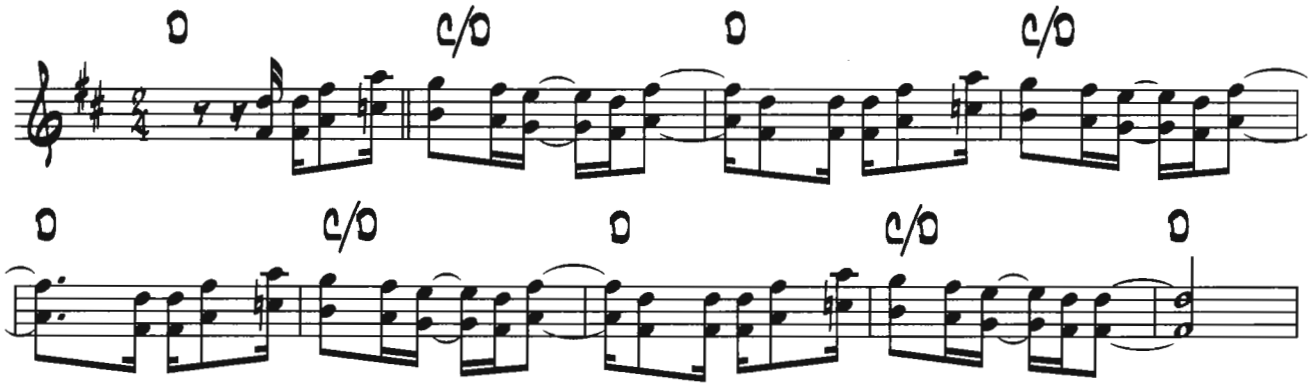
These parts do not necessarily occur simultaneously but you will hear them throughout the track.



Guitar:

In baião the melody is often played in 3rds or 6ths. Here is an example of how Nelson harmonizes the melody (bars 1-9)

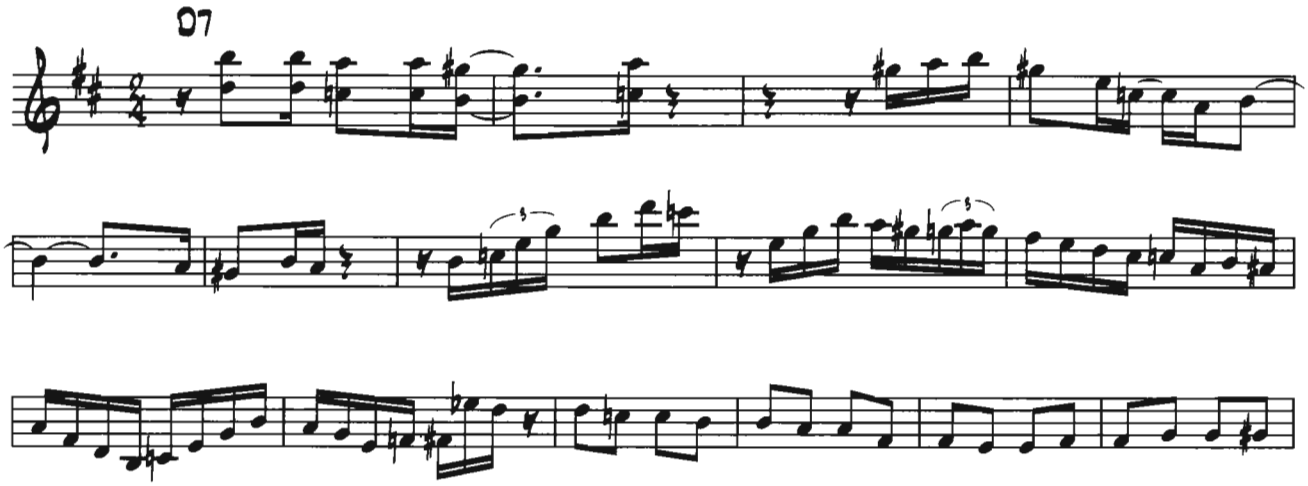
time 0'00"-0'08"



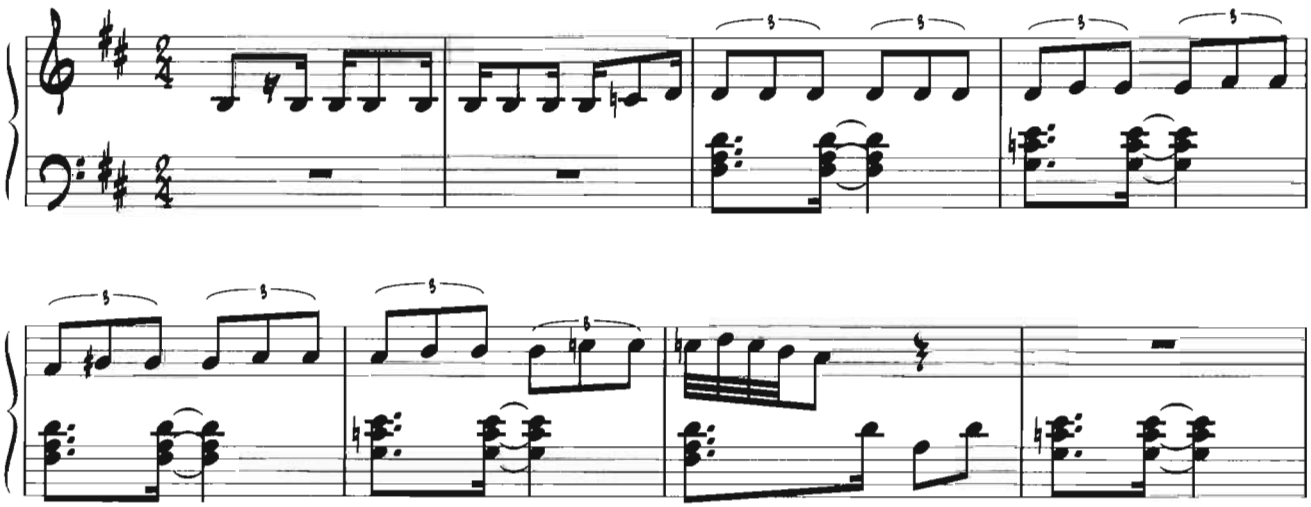
Guitar/Piano solos:

Both the guitar and piano solos exploit the lydian b7 scale and use phrases characteristic of the baião.

time 1'02" - Guitar solo

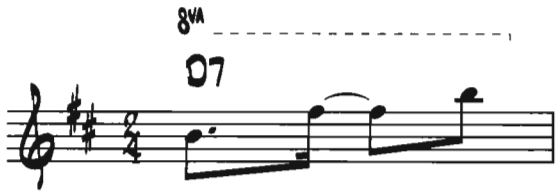


time 1'17" - Piano solo



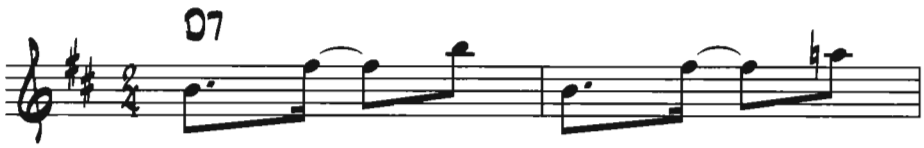
Bass:

David's use of overtones in bar 50 demonstrates another device characteristic of the bass.



1'01"-1'04" (bars 91-92)

Both the tonic-fifth-tonic and the tonic-fifth-minor seventh constructions are characteristic of baião. David's use of the complete underlying rhythmic reference as the piano solo starts both increases the intensity and marks the entry of a new section.



CHAPTER 6

FREVO

GENERAL INFORMATION

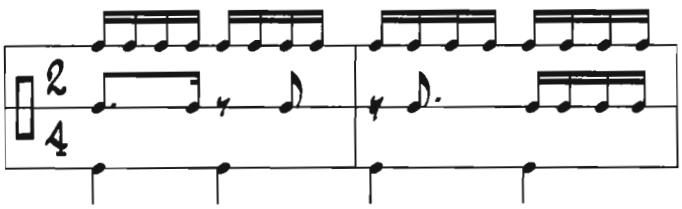
The musical foundation of the *carnaval* celebration of Recife and Olinda, frevo's roots are found in polka, *maxixe*, military marches, and *dobrados* of the nineteenth century.

Following in the tradition of military and big bands in Pernambuco, a typical frevo arrangement includes extensive use of the horn sections. The tempo is usually fast, and the intensity high. The dance steps are quick and light. The dancers generally use umbrellas (sombrinhas) as props.

You can find examples of frevo in the repertoire of the *MPB* artists Gal Costa and Moraes Moreira.

Prominent composers and band leaders of the tradition are Capiba, Lourenço da Silva (Zuzinha), José Ursicino da Silva (Maestro Duda), and Mathias da Rocha.

UNDERLYING RHYTHMIC REFERENCE



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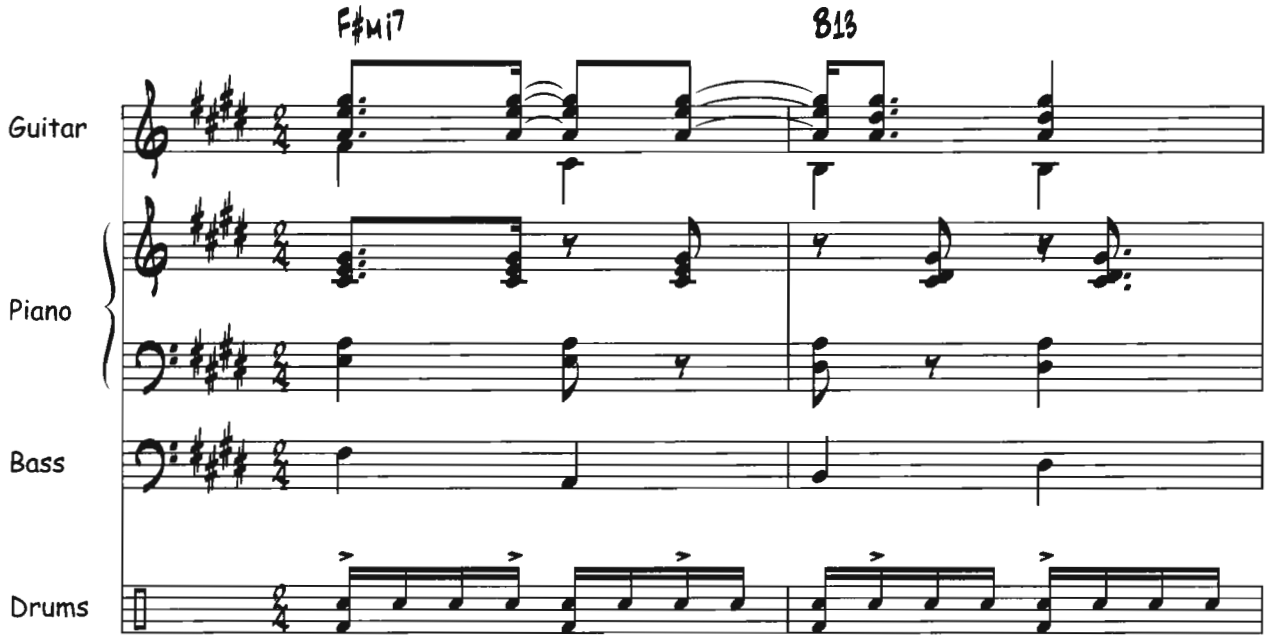


FORM

Melody on Piano A B
Melody on Guitar A B
Piano Solo A B
Guitar Solo A B
Melody on Piano A B and fine

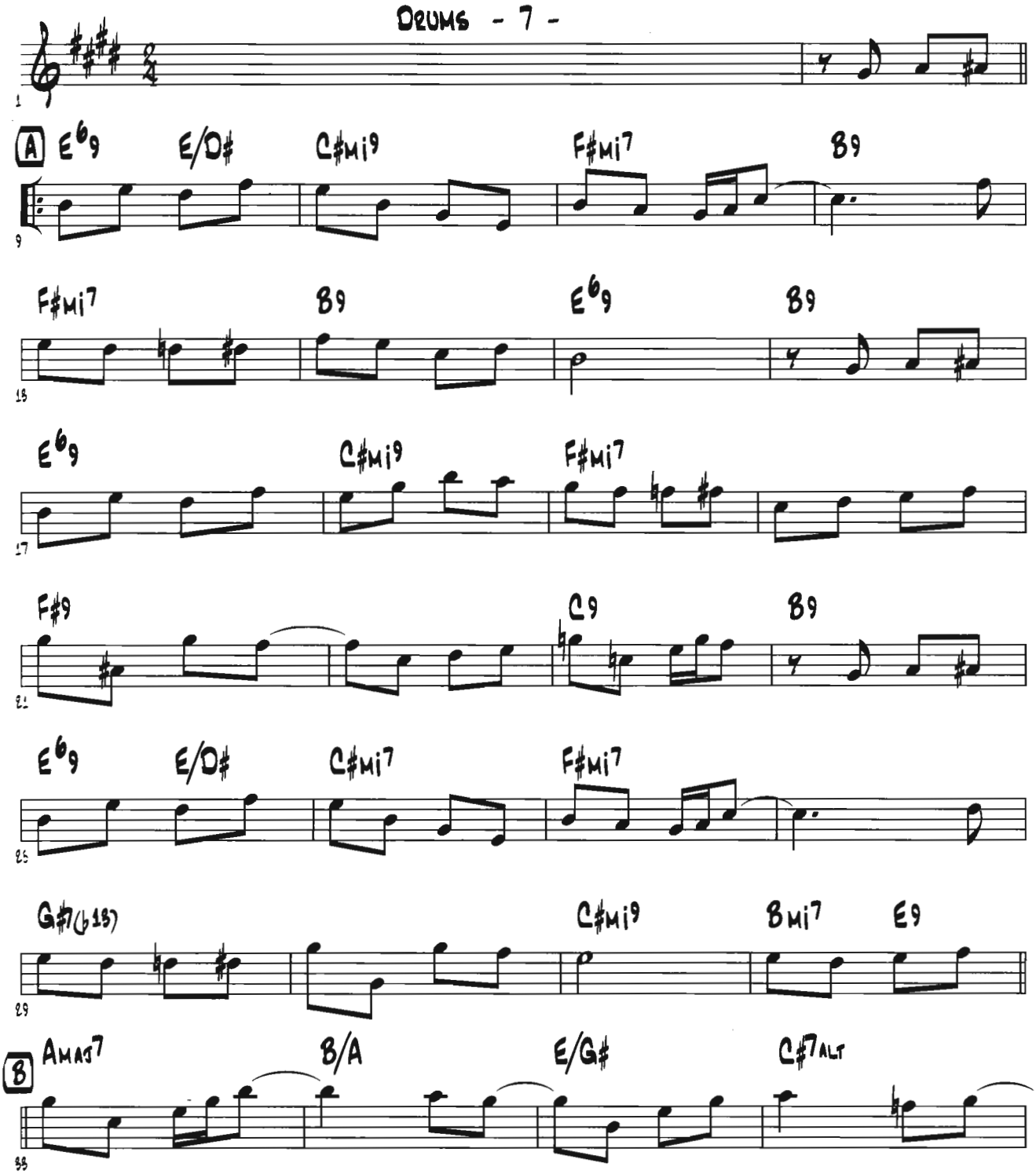
Track 16

♩ = 138

SOMBRINHAS DE OLINDA

(frevo)

Cliff Korman



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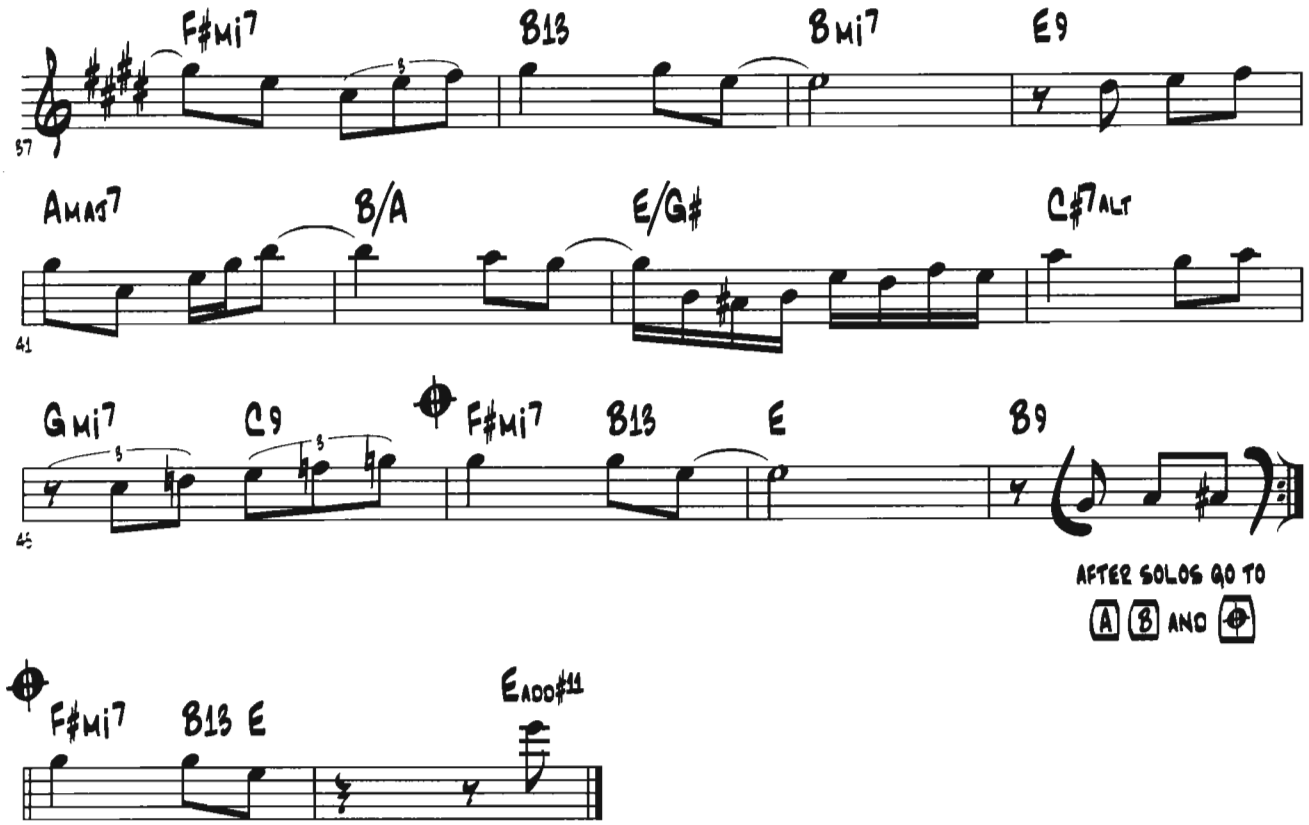
Sombrinhas de Olinda 2/2



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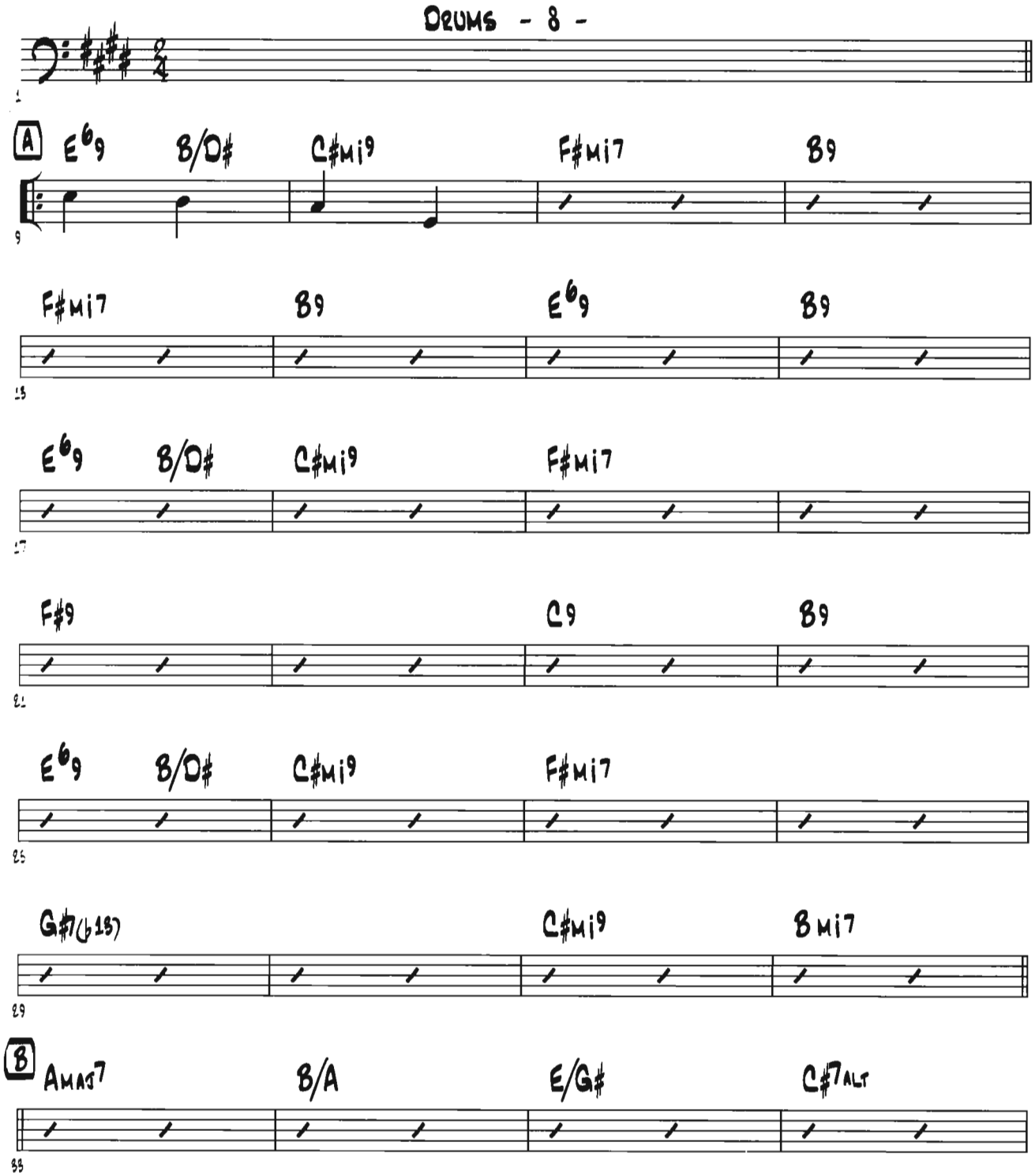
Bass

♩ = 138

SOMBRINHAS DE OLINDA

(frevo)

Cliff Korman



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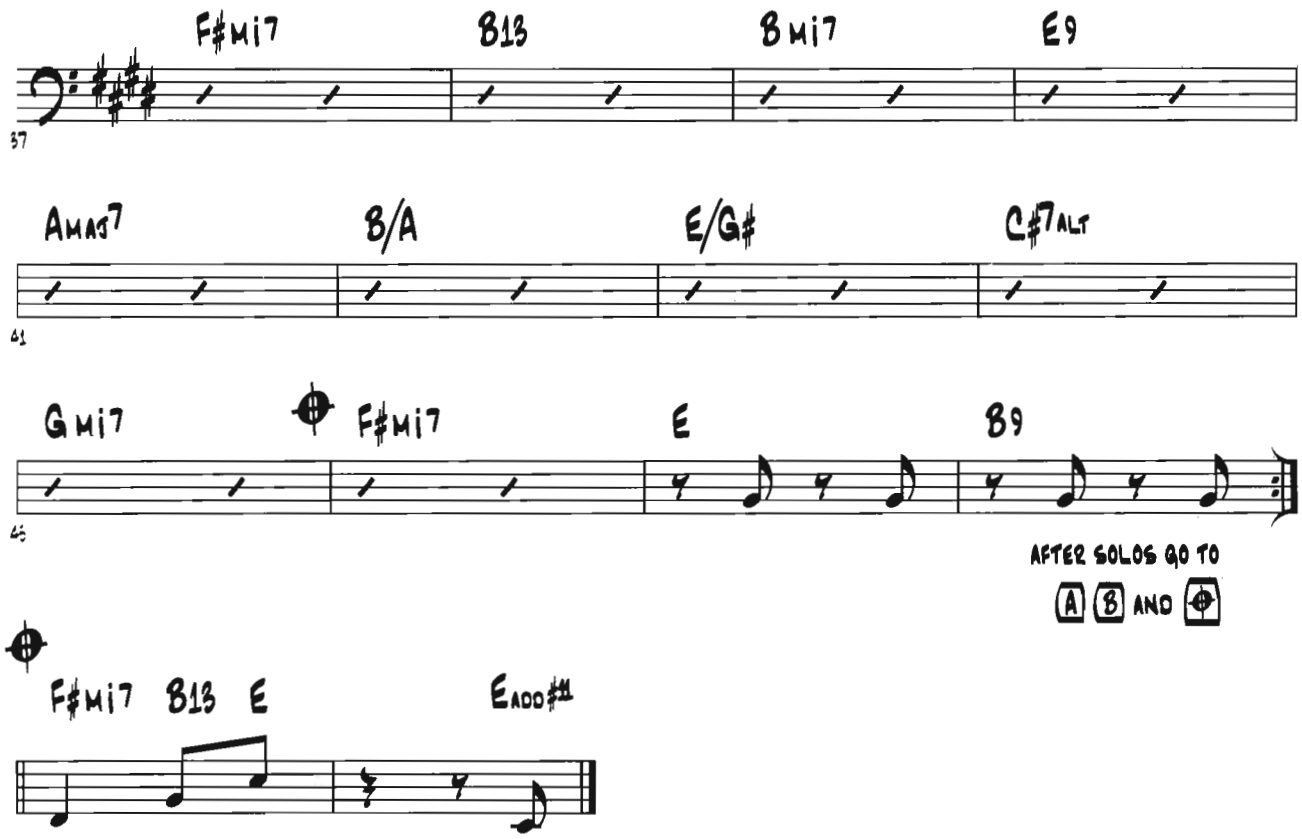
Sombrinhas de Olinda/Bass 2/2



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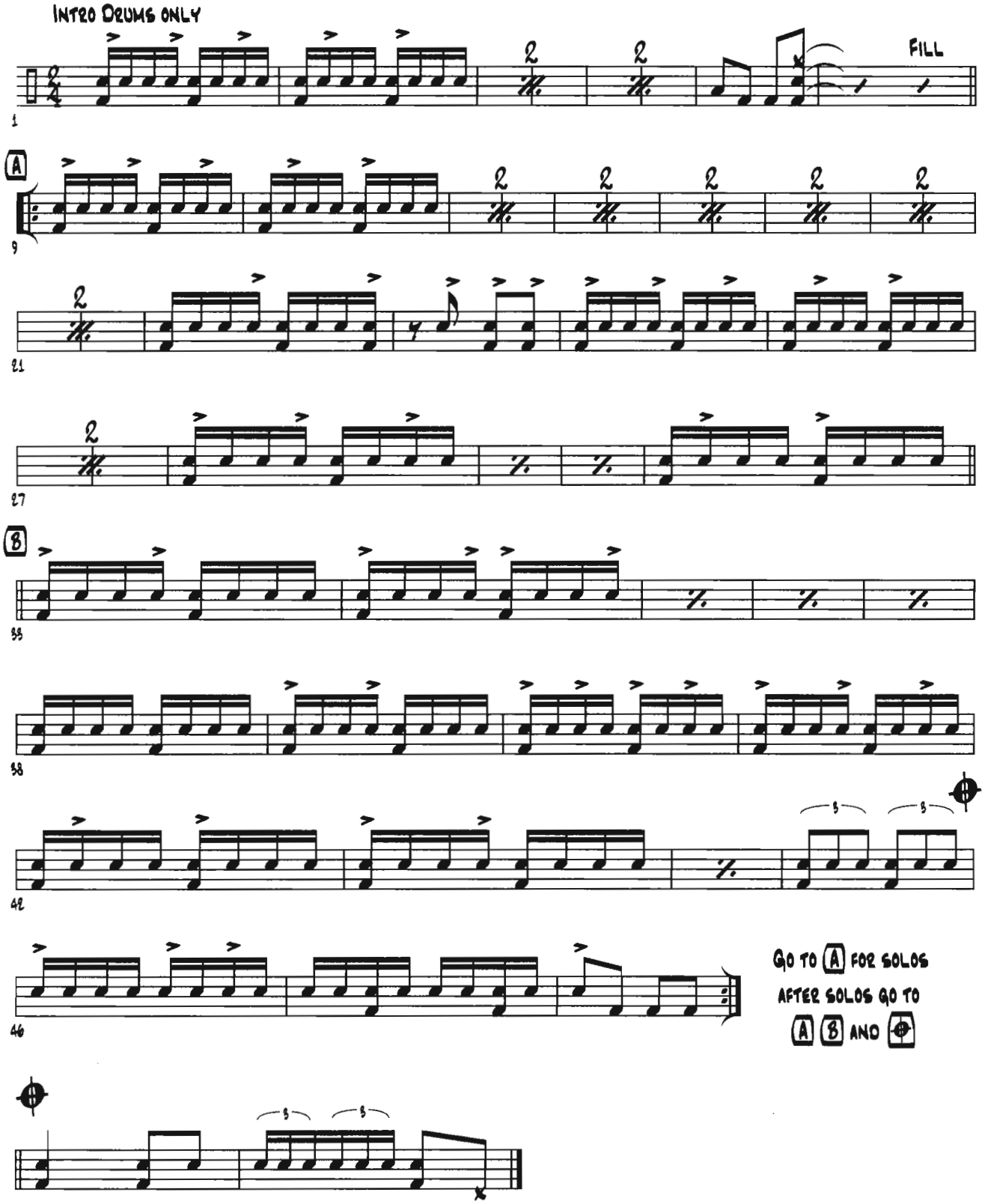
Drums
♩ = 138

SOMBRINHAS DE OLINDA

(frevo)

Cliff Korman



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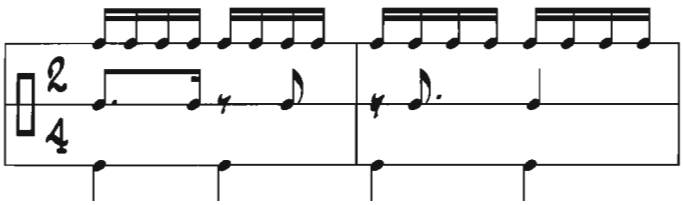
CHAPTER 7

MARCHA RANCHO

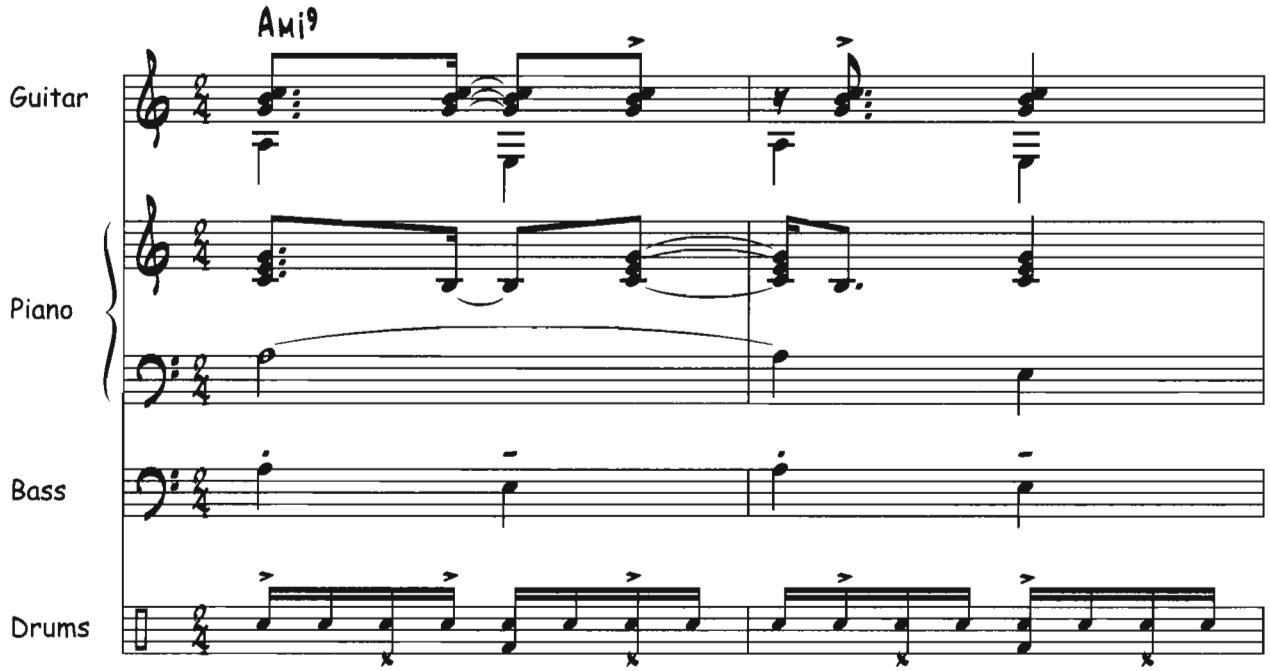
GENERAL INFORMATION

Even before samba, marcha-rancho became a fundamental part of *carnaval*. The underlying rhythm is derived from a syncopation of European and US marching-band traditions. Marcha-rancho is generally slow in tempo and in minor mode, and is heard principally at the conclusion of the festivities. The definitive song example is *As Pastorinhas* by Noel Rosa and João de Barro.

UNDERLYING RHYTHMIC REFERENCE



SAMPLE PARTS



FORM

Melody on Bass A A
Melody on Guitar B C
Piano Solo A A
Guitar Solo B C
Bass Solo A A
Melody on Guitar B C and fine

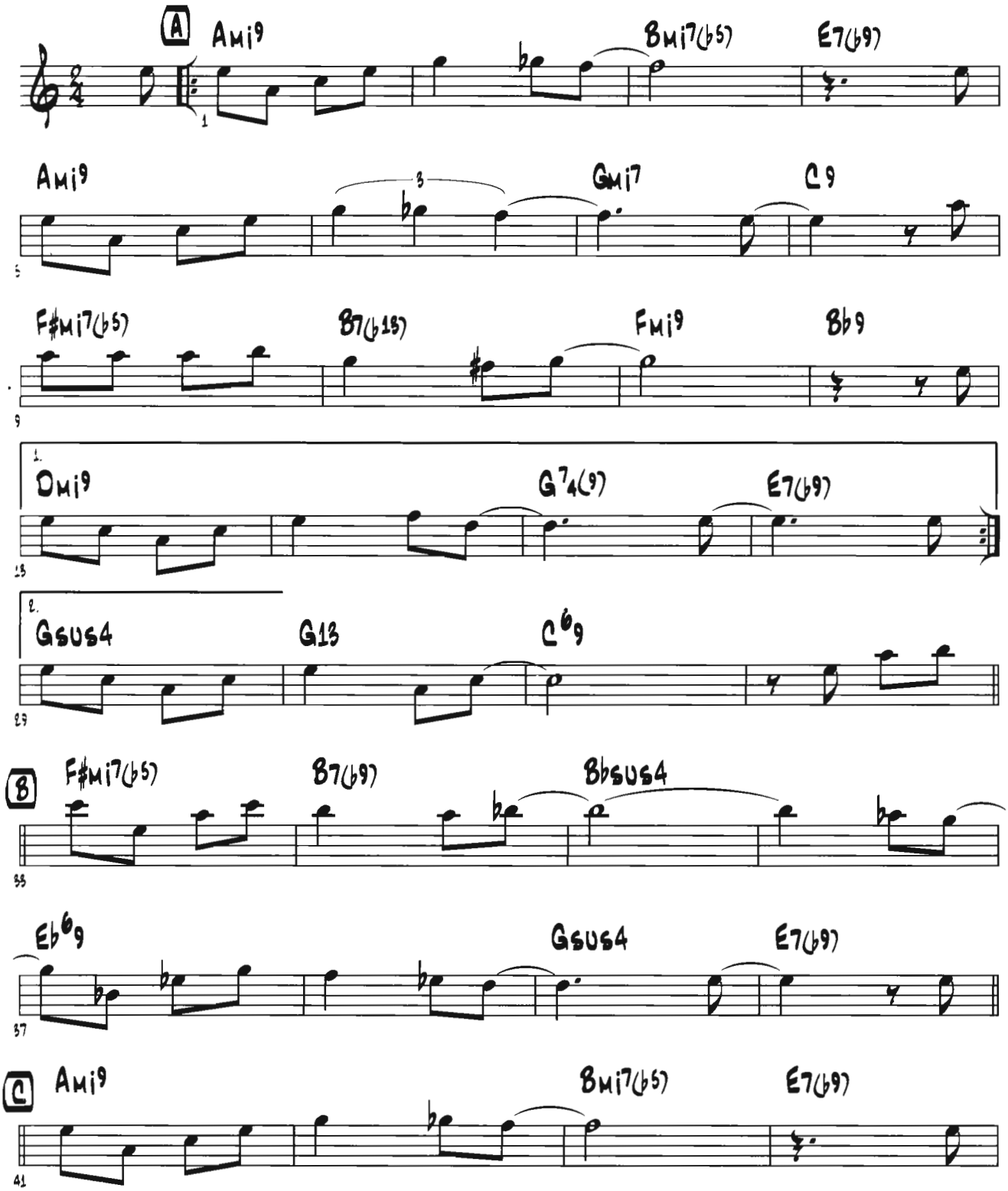
Track 19

♩ = 112

FIM DE FESTA

(Marcha-Rancho)

Nelson Faria
Cliff Korman



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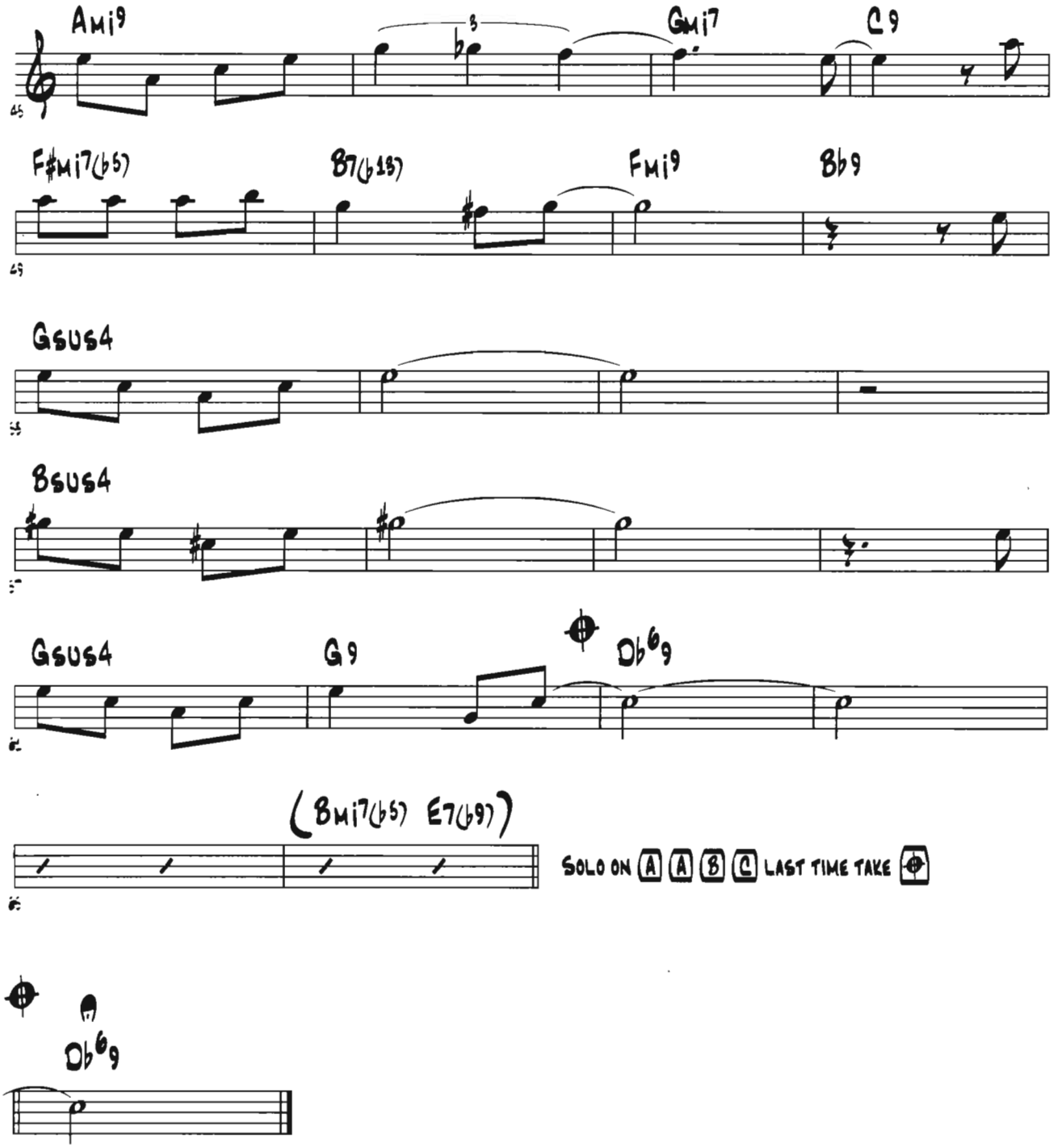
Fim de Festa 2/2



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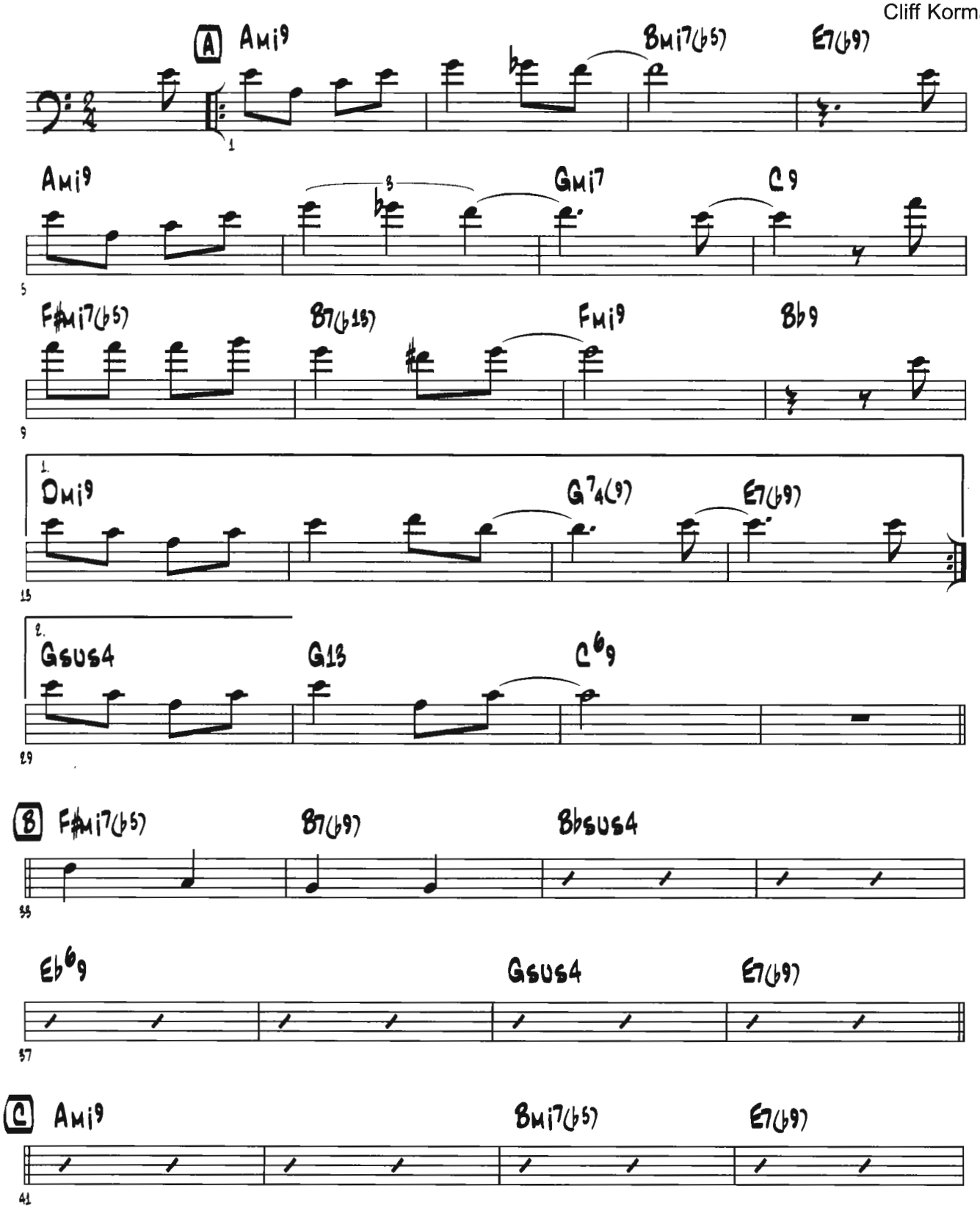
Bass

♩ = 112

FIM DE FESTA

(Marcha-Rancho)

Nelson Faria
Cliff Korman



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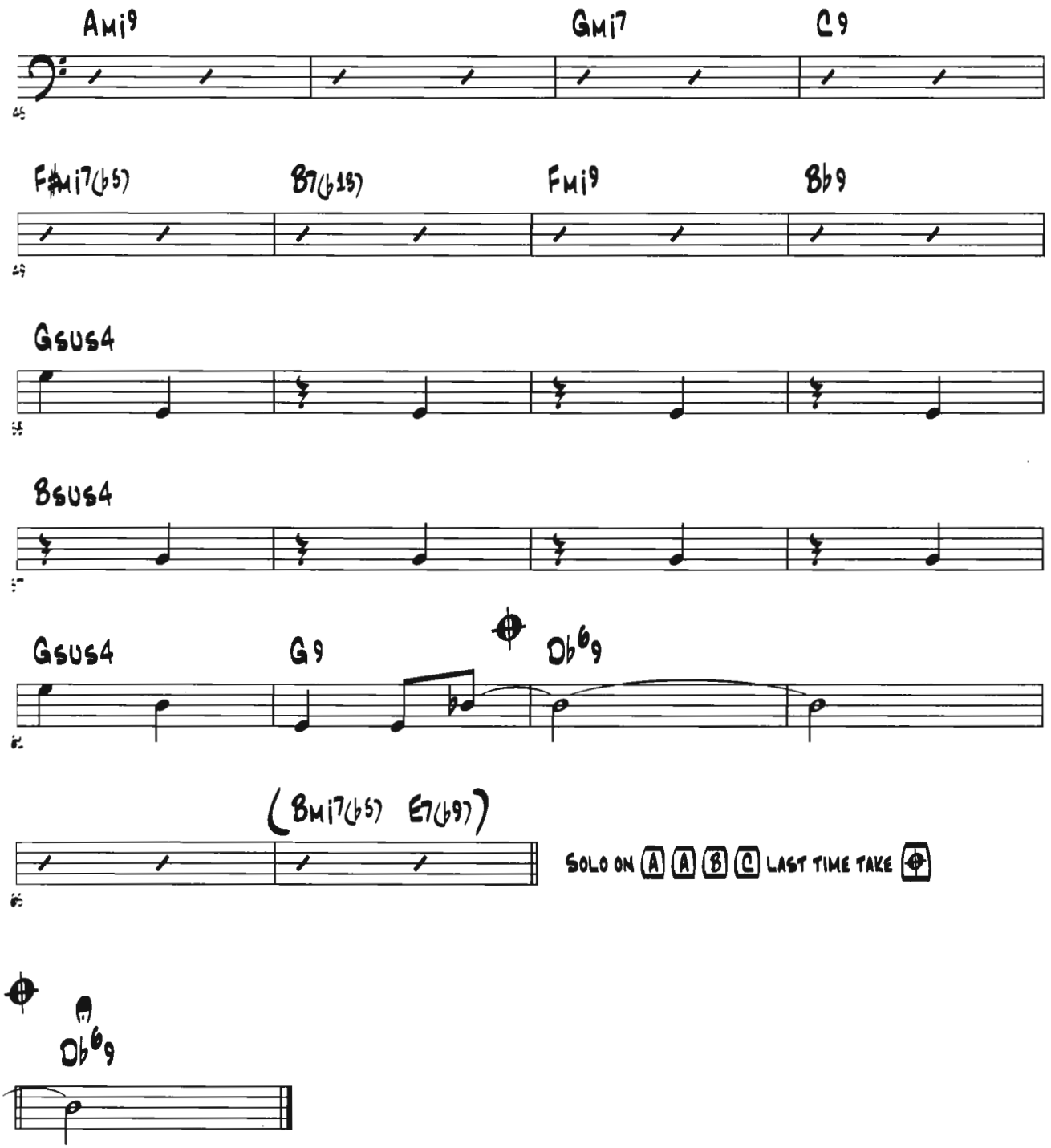
Fim de Festa/Bass 2/2



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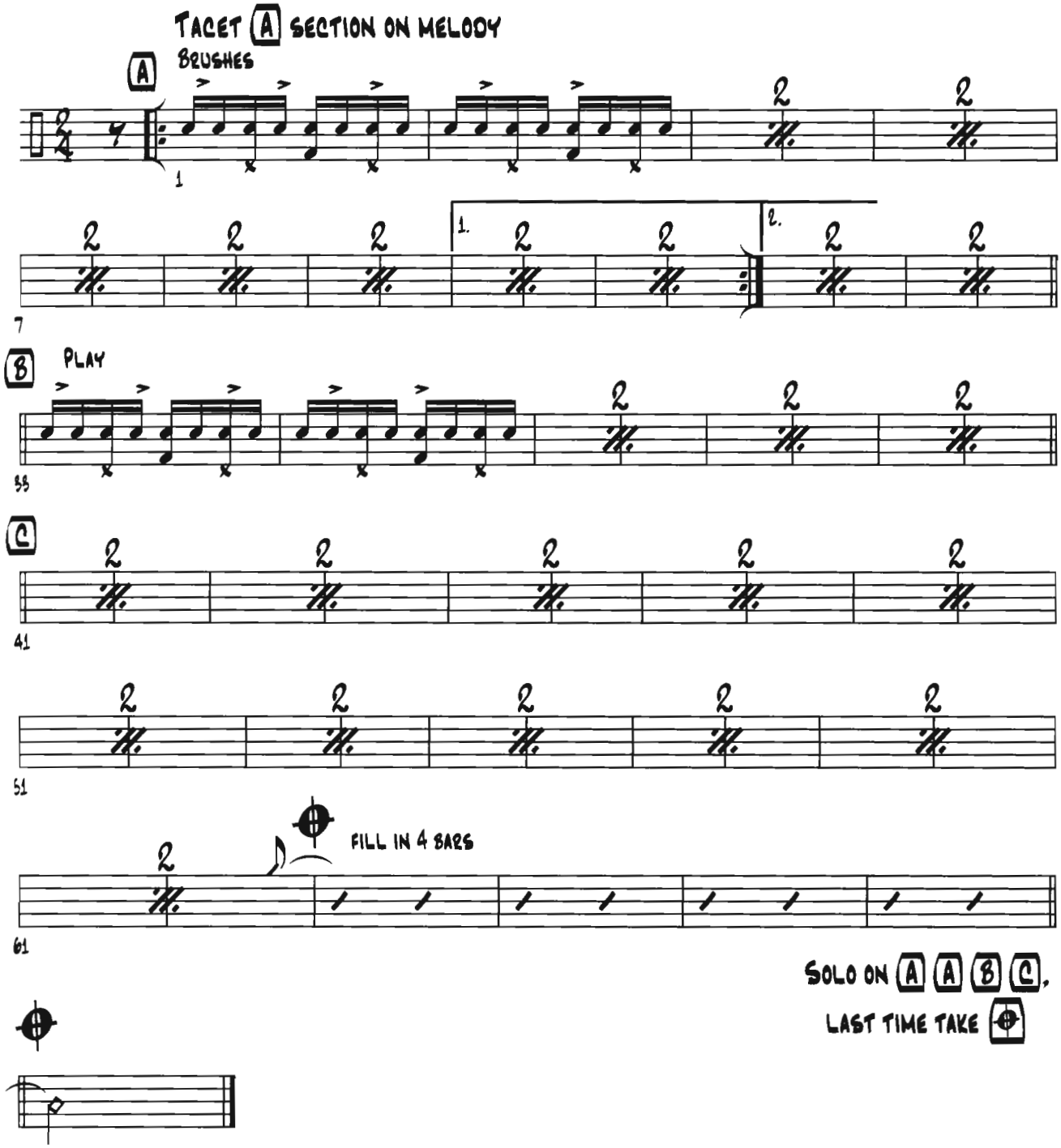
Drums

♩ = 112

FIM DE FESTA

(Marcha-Rancho)

Nelson Faria
Cliff Korman



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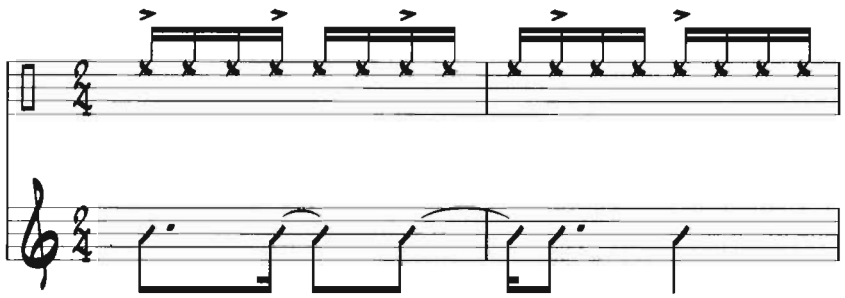
The Ensemble:

As soon as Paulo enters at 0'35" (bar 33), he implies a double-time feel by placing the hi-hat on the second and fourth sixteenth note of each four-note group. All the soloists respond to this with double-time lines.

Percussion/Guitar:

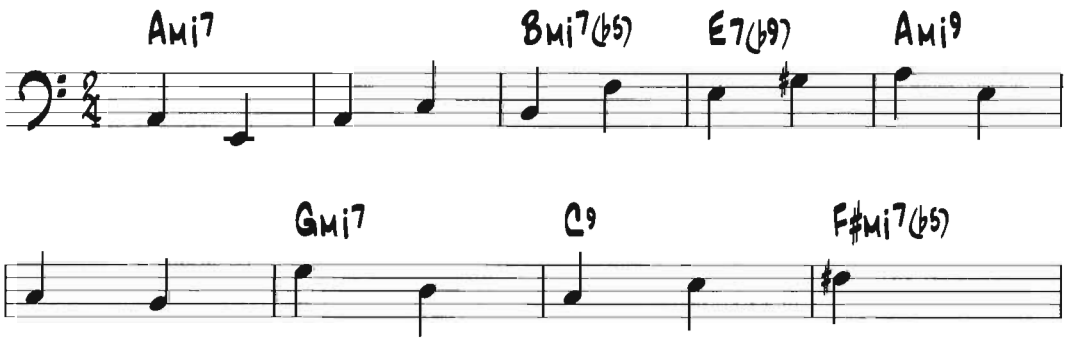
Café's *ganzá* and Nelson's accompaniment at the beginning of the track make the accent pattern of marcha-rancho very clear.



Bass:

1'11"-1'20"

Similar to Example 1 of the samba *Brasilified*, passing tones, neighbors, and thirds create a melodic bass line. The track remains rhythmically secure through the use of long, round quarter notes.



Drums:

As with the partido alto in chapter 3, spend some time with Paulo's shifting accent patterns in the brushes.

CHAPTER 8

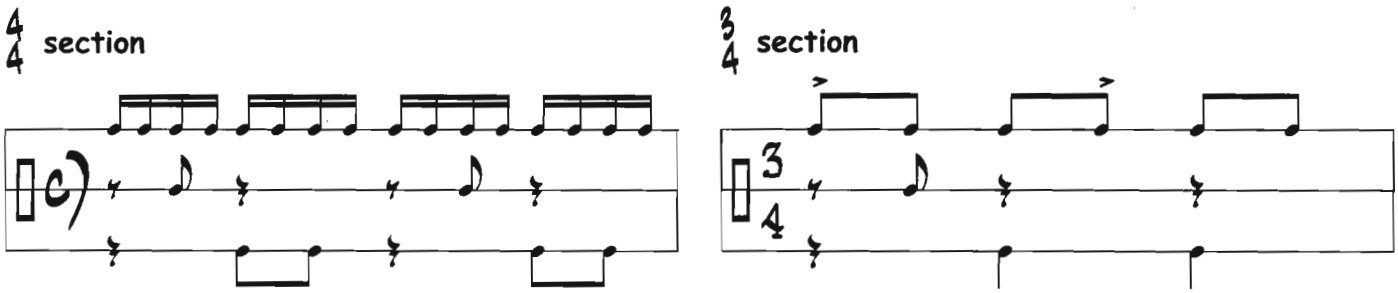
AFOXÉ

GENERAL INFORMATION

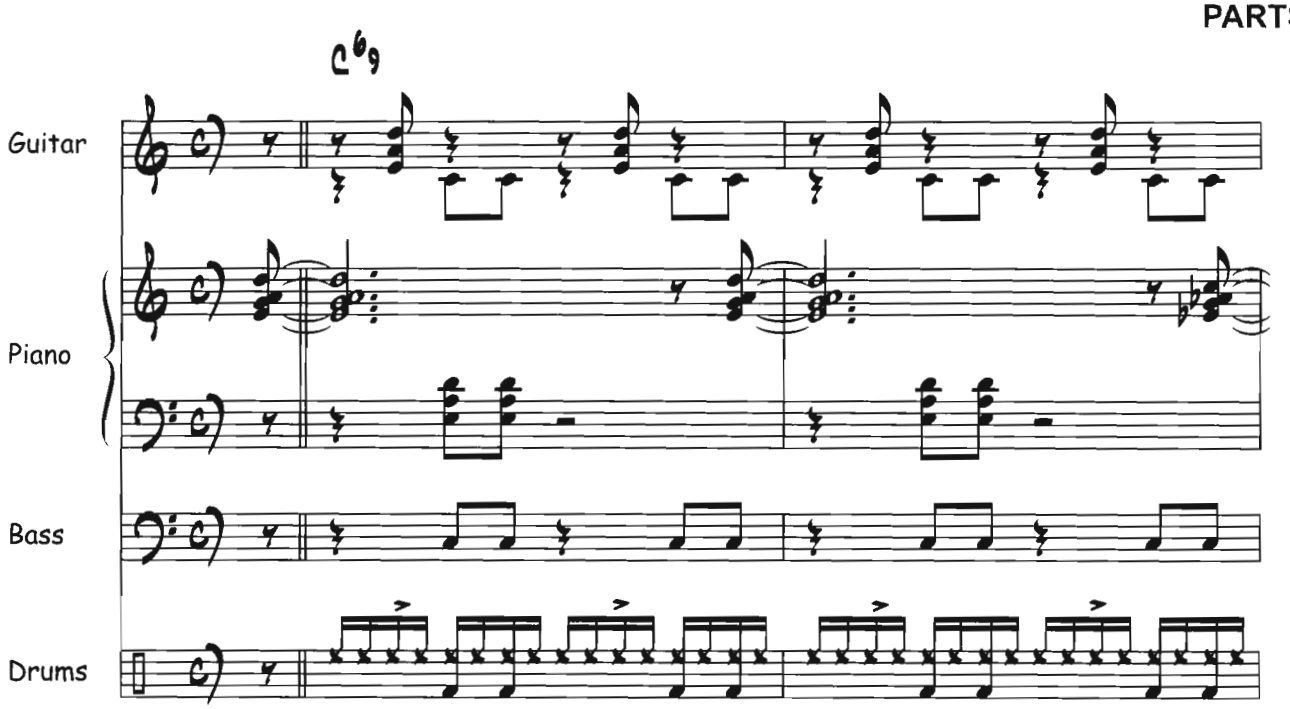
A foxé originated in Bahia and is rooted in *candomblé*. Traditionally this rhythm is used during *carnaval* ceremonies to exclude the divinity *Exu* (in his role as trickster) from the festivities before the onset of the parade. The rhythm has entered the repertoire of MPB, and appears in the work of Gilberto Gil, Djavan, and Caetano Veloso.

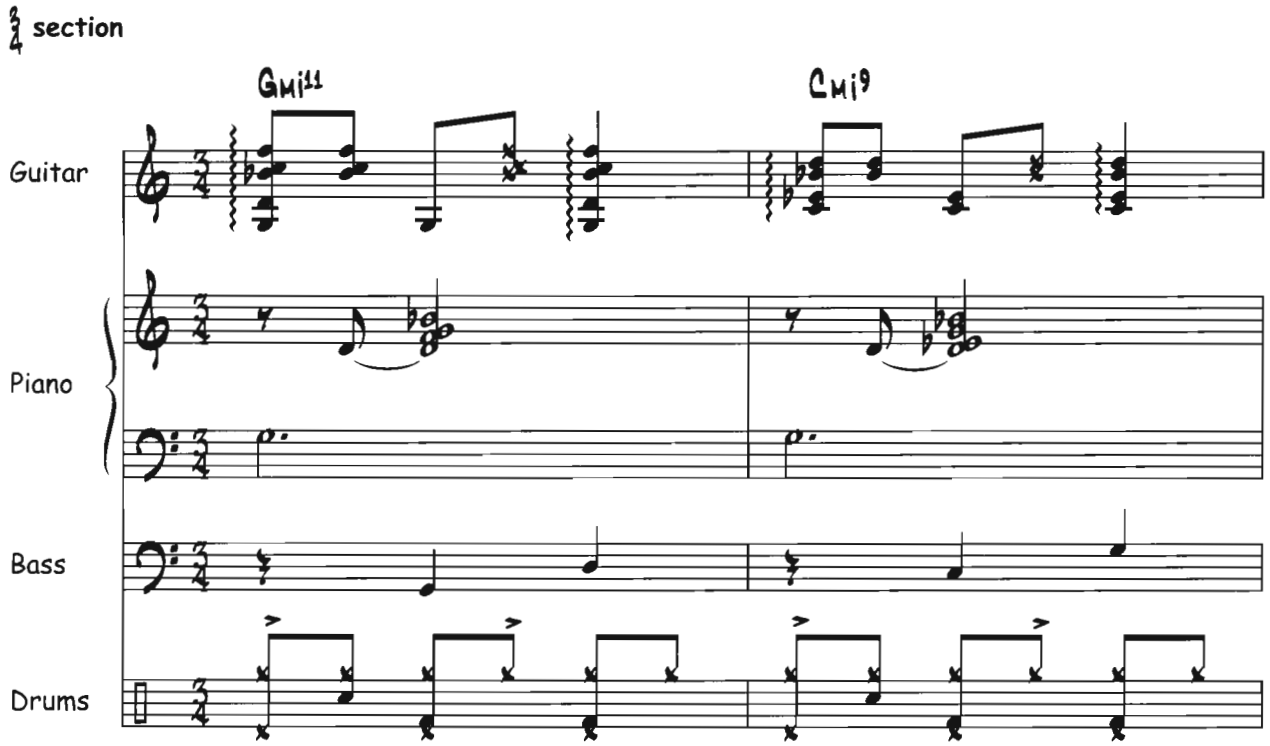
UNDERLYING RHYTHMIC REFERENCE

The song *Montanha Russa* (Roller Coaster) mostly uses the afoxé pattern (4/4). On the "C" section a rhythm found in the Brazilian states of Rio Grande do Sul and Mato Grosso called "Chamamé" (3/4 pattern) is played.



SAMPLE PARTS





FORM

Intro melody on Guitar and Piano
Melody on Piano A
Melody on Guitar B
Melody on Piano C
Melody on Guitar D
Melody on Guitar and Piano D
Piano / Guitar solo E 2 times
Melody on Guitar B
Melody on Piano C
Coda melody on Guitar and Piano

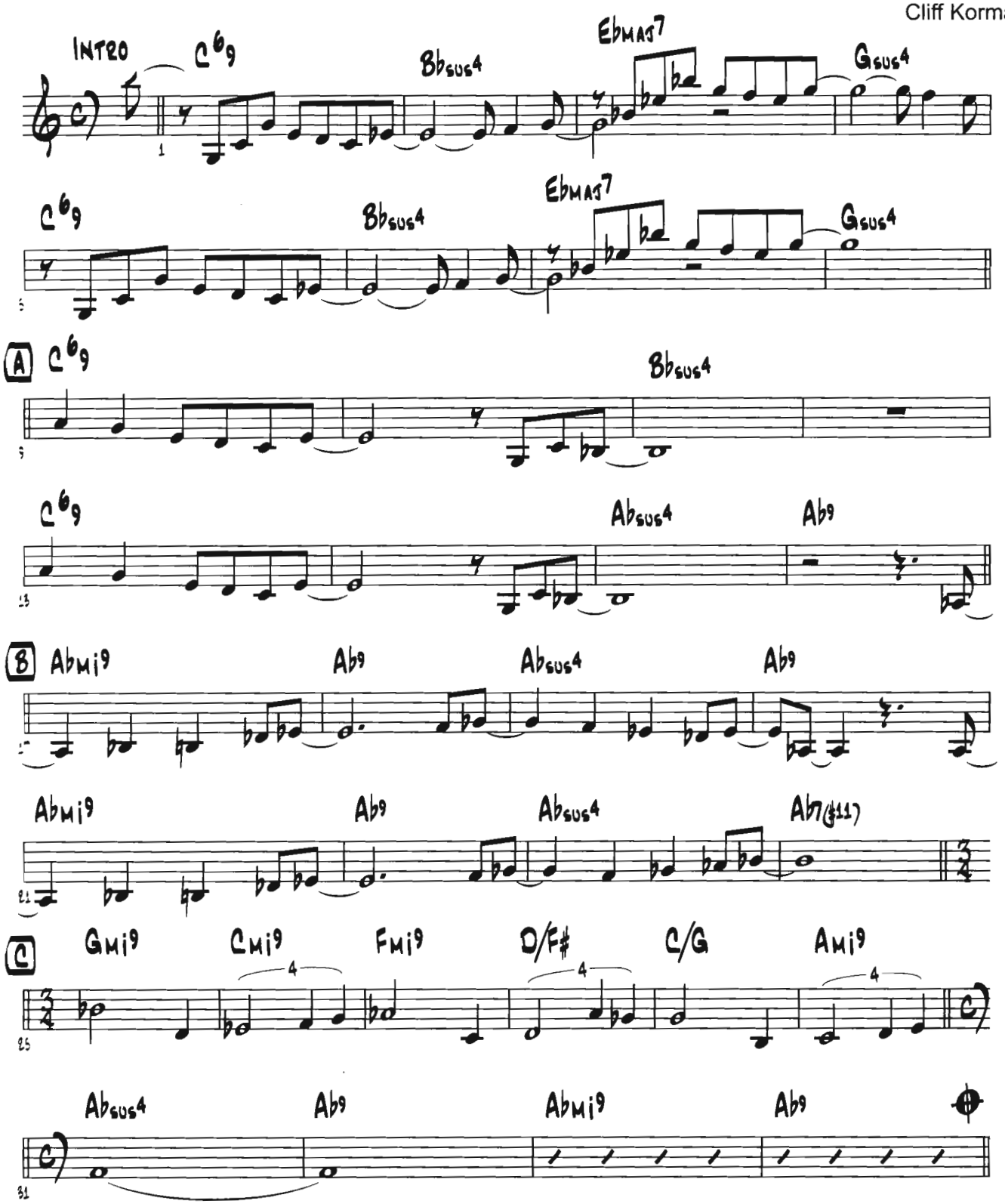
Track 22

♩ = 138

MONTANHA RUSSA

(afoxé)

Nelson Faria
Cliff Korman



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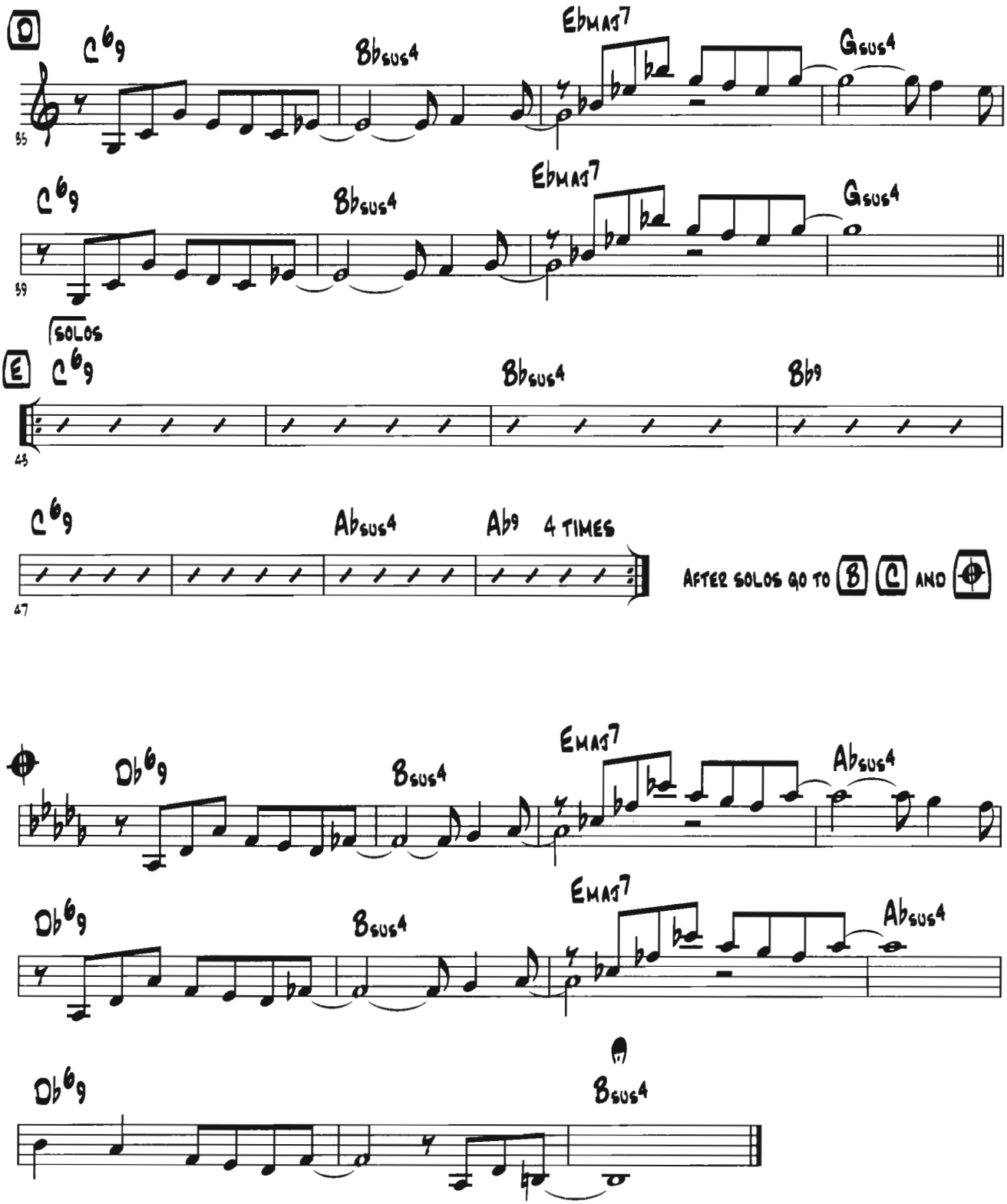
Montanha Russa 2/2



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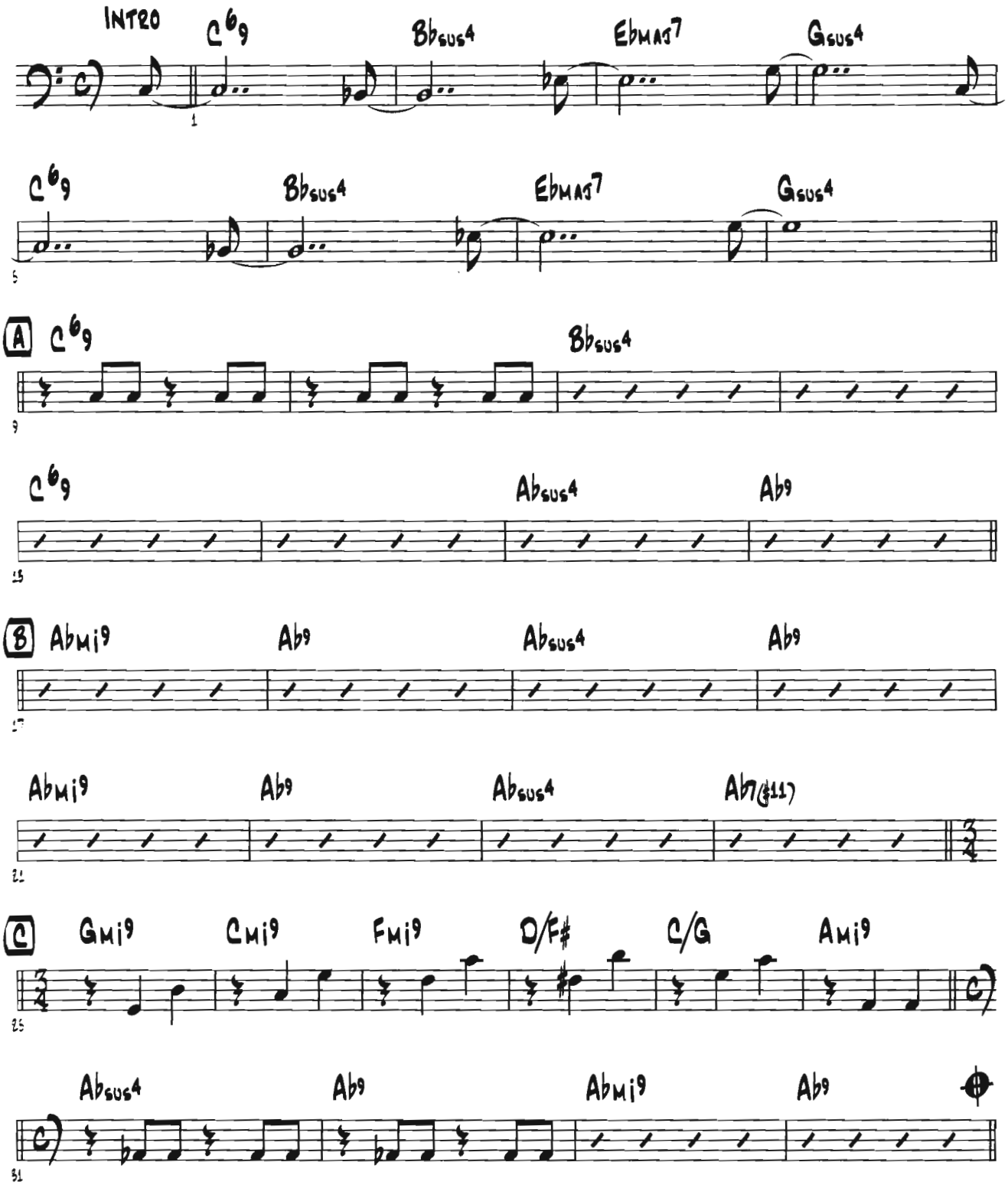
Bass

♩ = 138

MONTANHA RUSSA

(afoxé)

Nelson Faria
Cliff Korman



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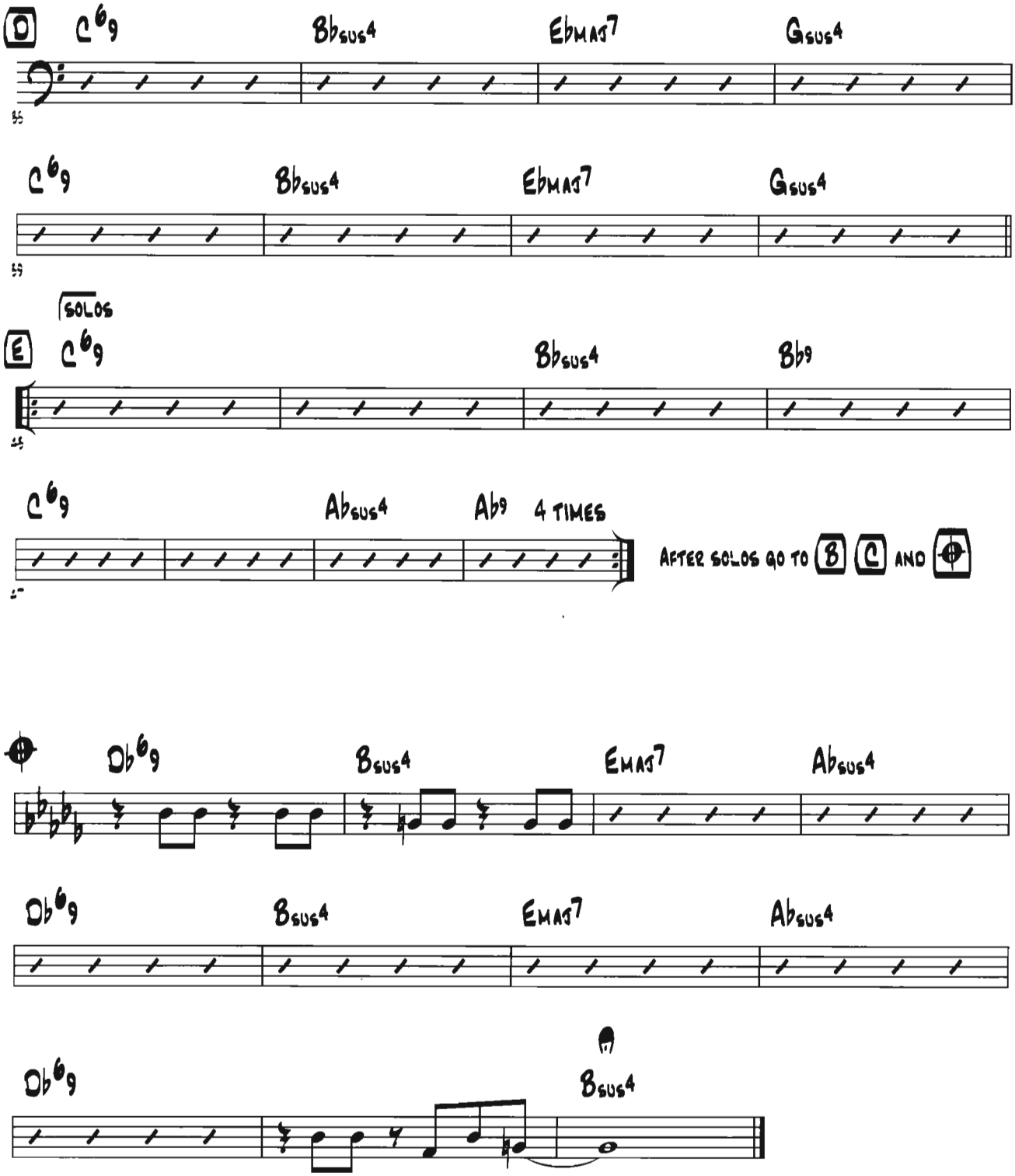
Montanha Russa/Bass 2/2



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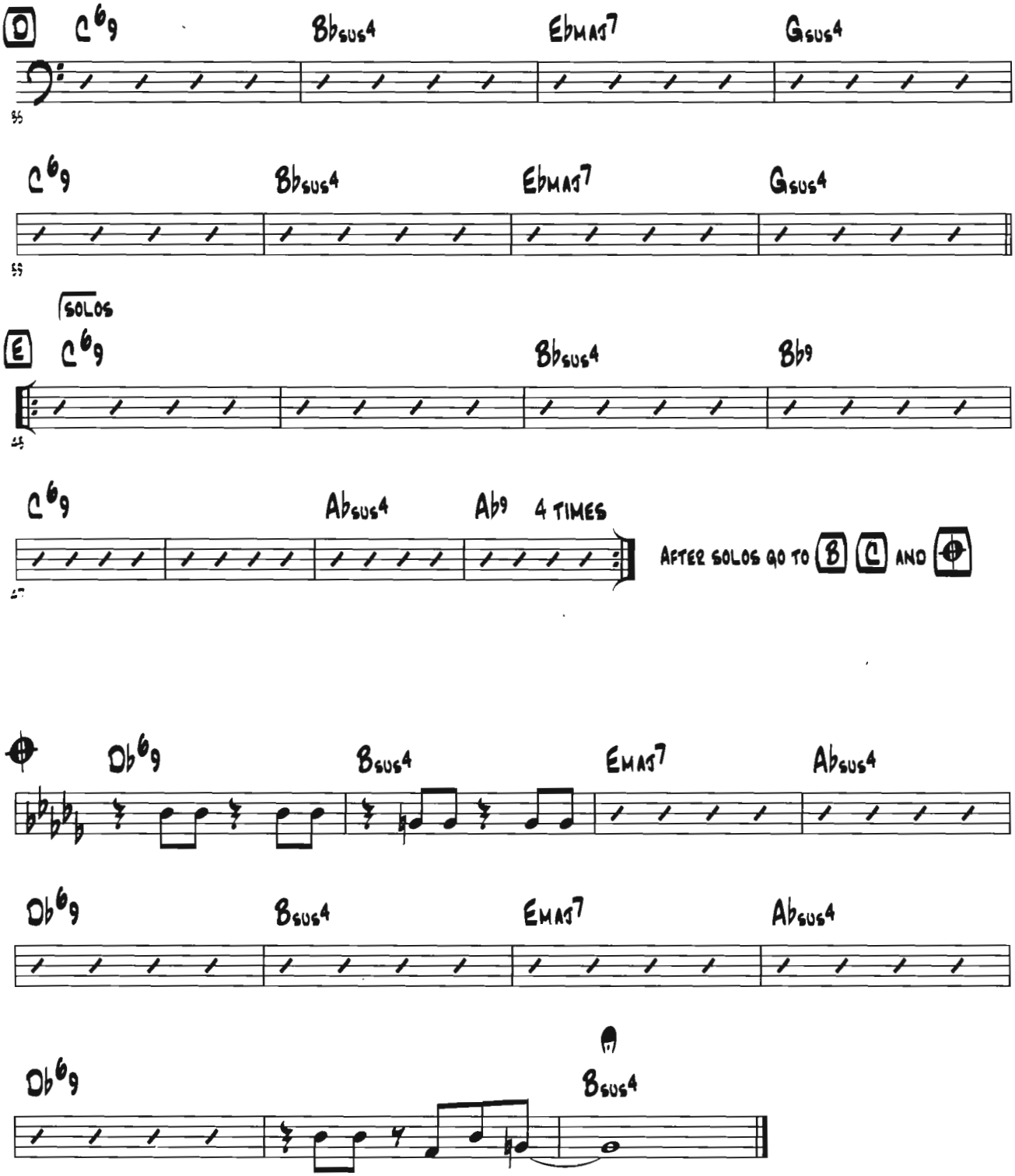
Montanha Russa/Bass 2/2



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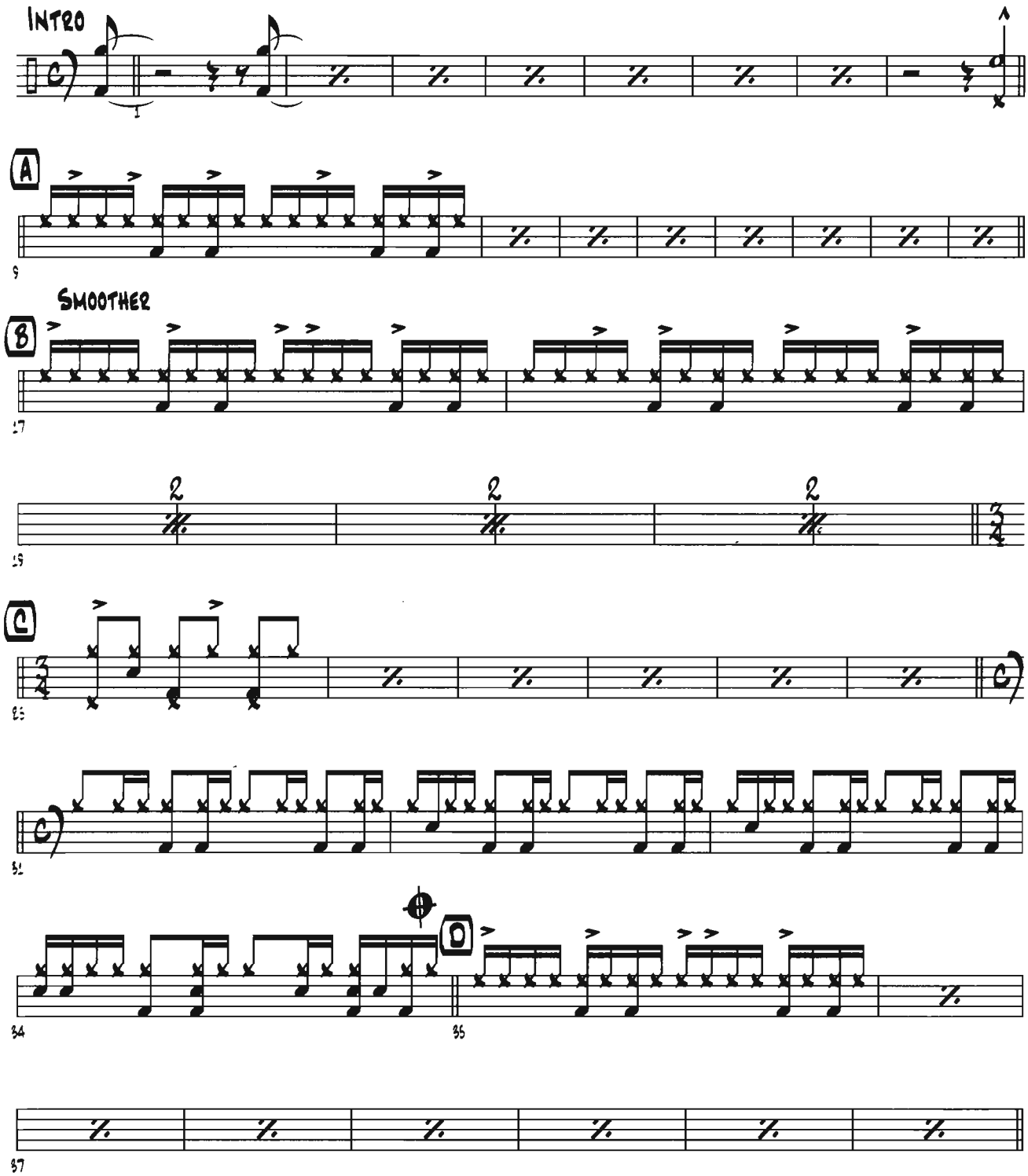
Drums

♩ = 138

MONTANHA RUSSA

(afoxé)

Nelson Faria
Cliff Korman



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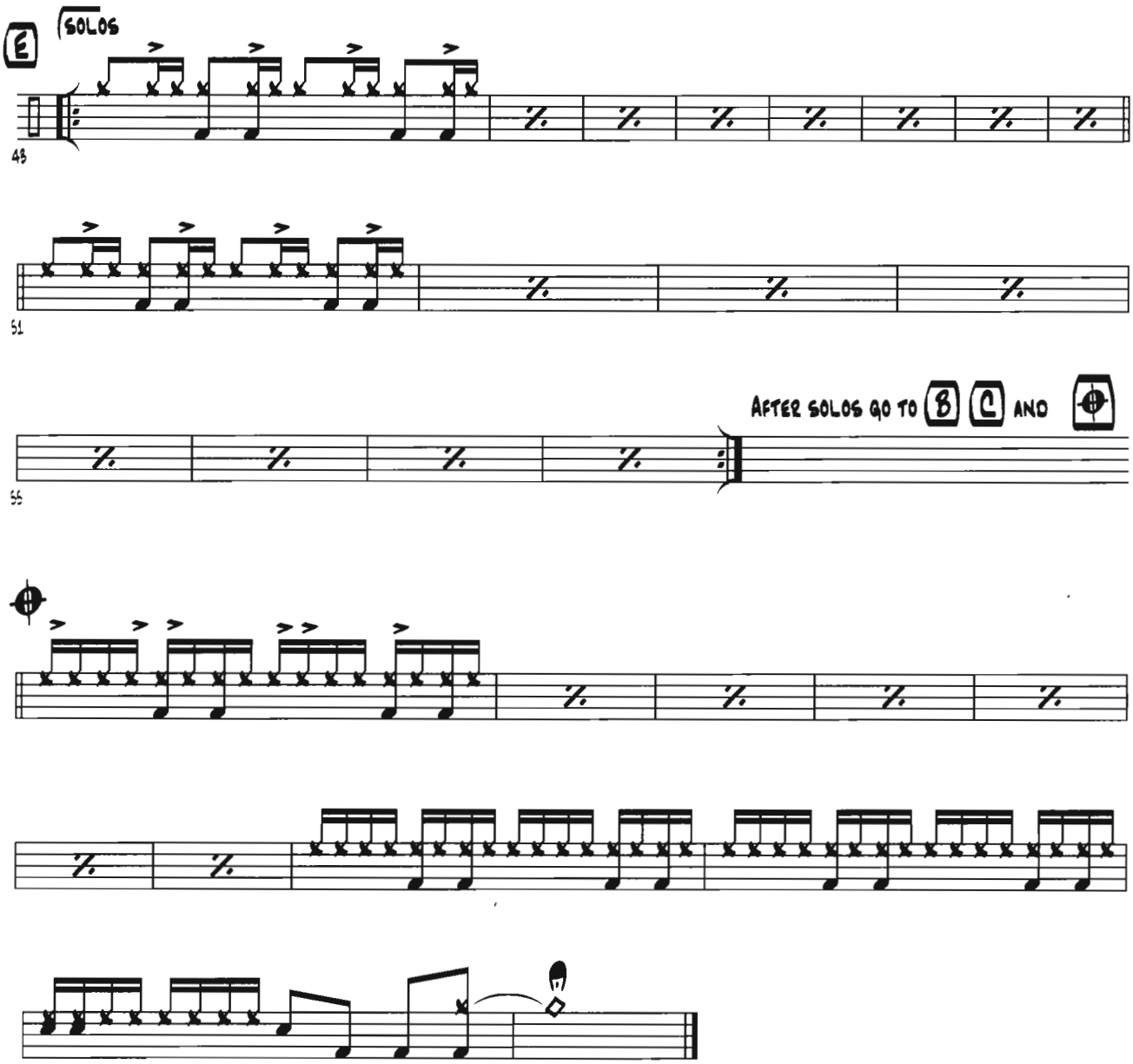
Montanha Russa/Bass 2/2



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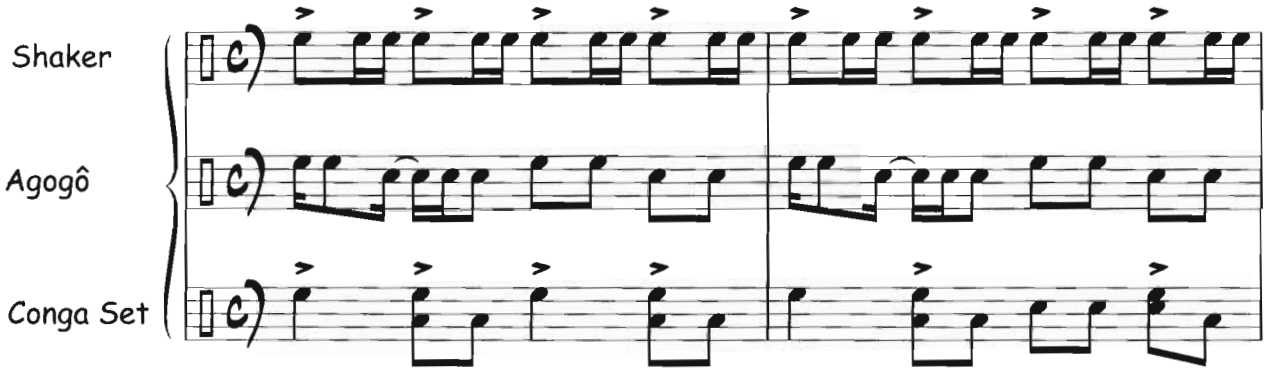
PERFORMANCE NOTES AND EXTRACTED EXAMPLES

Percussion:

This is a composite of the percussion part. The individual instruments enter and exit the track where they enhance the song.



Drums:

In the solo section, note Paulo's use of the cymbals. For the piano, he suggests a straight-ahead jazz feel on the ride, and for the guitar he switches to a closed and semi-open hi-hat.

GLOSSARY

Agogô

Probably Yoruban in origin, this percussion instrument is made of two or three different size iron bells welded together. Played by striking with a stick, the different sizes create different pitches. The way the player chooses to combine pitch and rhythm results in characteristic phrases identified with the instrument. These patterns, when absorbed by rhythm section players, can be used both as underlying references or played literally.

Baixaria

Active bass parts in choro which provide counterpoint to the melody with root motion, lines which outline the harmony, and/or responsive fragments.

Carnaval

Brazilian name of the popular festival present in many cultures which directly precedes the period of Lent. In Rio de Janeiro it derives from the Portuguese entrudo (see below). The celebration was "Brasilified" in the late 19th –early 20th centuries when Afro-Brazilian dance and musical elements entered the street processions and balls. The first composition written specifically for carnaval was Chiquina Gonzaga's "Abre-alas". The first song designated a "samba-carnavalesco" was Ernesto dos Santos' (Donga) "Pelo Telefone".

Candomblé

Afro-Brazilian religious practice. During a candomblé ceremony orixas (divinities) are invoked, by way of hypnotic rhythm and dance, to ask for guidance and assistance. The principal drums traditionally used are of three sizes and pitches: lé (high), rum (medium), and rumpi (low).

Caxixi

Percussion instrument made of a small closed basket filled with seeds. Often played together with the berimbau to accompany the Brazilian martial art/dance form *capoeira*. Found as well in afoxé and maracatú, a rhythm from the state of Pernambuco.

Cavaquinho

Soprano guitar. With flute and guitar it forms the traditional foundation of choro ensembles. It can take the role of melody or chordal accompaniment.

Dobrado

A military march. Part of the music and dance tradition of Recife, from which frevo developed.

Entrudo

In Portuguese culture, the name of the pre-Lenten celebration. In the 1920's it was gradually replaced by a more "Brazilian" carnaval as celebrants took to the streets in informal processions, and marchas and sambas were written specifically for the festival.

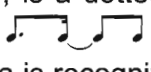
Exu

One of the Candomblé orixás (divinities). He is considered the key to man's communication with nature. His roles include that of messenger of the spirits, and the mischeivous "trickster".

Ganzá

Wooden or metallic shaker consisting of one to three closed cylinders filled with seeds, beans, or pebbles. In general the larger versions are used in samba-enredo during the carnaval procession, and the smaller in recordings and performances of many MPB styles.

Habanera

A nineteenth-century Cuban dance and song form. It's European ancestors were the Spanish contradanza and the related French contredanse. The characteristic accompaniment pattern, felt in 2/4 meter, is a dotted-eighth, sixteenth figure followed by two even eighth notes. (). As implied underlying reference or literal figure, the habanera is recognizable as a basic element of Cuban danzon Argentinian tango, Brazilian maxixe and possibly baião, American ragtime, and New Orleans second-line.

Maxixe

A dance which developed in Brasil during the mid-nineteenth century. It evolved from polca, lundu, and habanera, and gained both domestic and international popularity. It first appeared in the cabarets of the bohemian section of Rio (Lapa), and extended to the theater and carnaval balls. It is an important predecessor of the samba.

Música Popular Brasileira (MPB)

Literally "Popular Brazilian Music" the term originally was synonymous with bossa nova. As the innovations and new styles of the 1960s and 70s entered the vocabulary and usage of Brazilian composers and performers, MPB came to signify a broader range of music. At present it connotes the Brazilian music from about 1965 which can include a diversity of genre and sub-genre including pop, rock, funk, and bossa nova. The inability to define the term precisely is actually a testament to the ability of Brazilian music to absorb and transform seemingly unrelated styles to create new syncretic forms.

Oficleide

Low register horn of the brass family. Used in the nineteenth century in orchestras, marching bands and choro ensembles. It was eventually replaced by the tuba in orchestras and bands. It is thought that Pixinguinha modelled his "contra-cantos" (counter-lines) after those of one of his first band leaders, who played oficleide in a choro ensemble.

Pandeiro

A Brazilian percussion instrument which closely resembles a tambourine. It is used generally to mark an unbroken line of sixteenth-notes in samba and choro ensembles; in certain circumstances the line is broken to execute accents or rhythmic figures important to the piece. It is common in the arsenal of contemporary percussionists.

Zabumba

A large cylindrical drum with skin covering the openings at both ends. It is often secured with a strap around the neck of the player, leaving both hands free to strike either side or the wooden part of the instrument. Sticks or mallets are used. The zabumba is fundamental to the maracatú and can be found as part of a percussion section executing various rhythms from the northeast of Brasil.